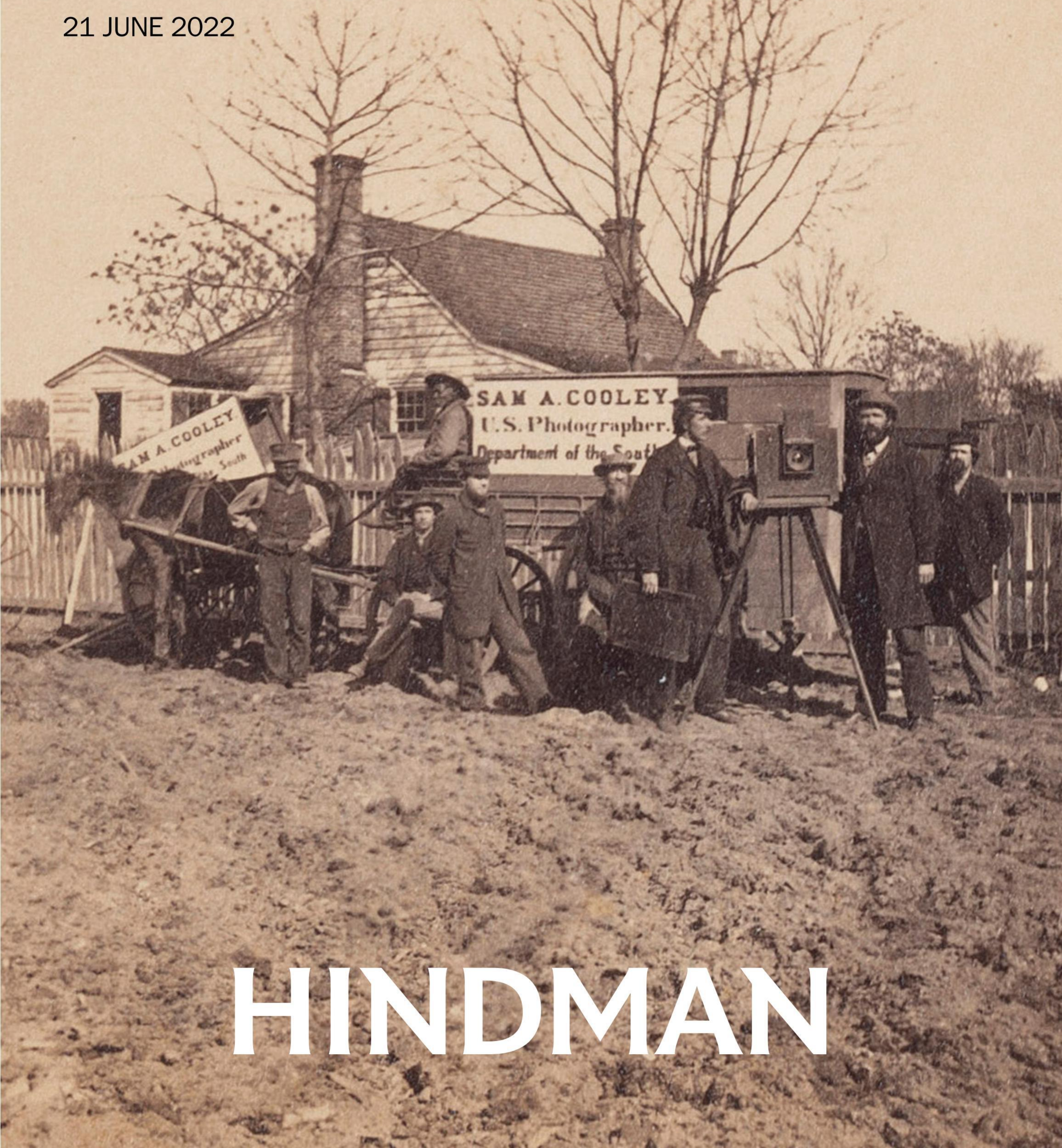


AMERICAN  
HISTORICAL  
EPHEMERA &  
PHOTOGRAPHY

21 JUNE 2022



HINDMAN







# AMERICAN HISTORICAL EPHEMERA & PHOTOGRAPHY

## **SALE 1046**

21 June 2022

10am ET | Cincinnati

Lots 1–296

Sale 1046 at Hindman's NEW location  
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### **PREVIEW**

June 16 | 10:00am - 4:00pm

June 17 | 10:00am - 4:00pm

June 20 | 10:00am - 4:00pm

June 21 | 8:00am - 10:00am

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Monday - Friday | 9:00am – 4:00pm

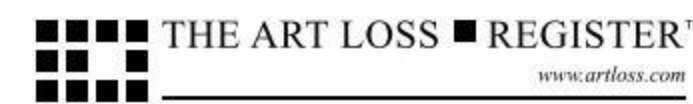
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# AMERICAN HISTORICAL EPHEMERA & PHOTOGRAPHY

LOTS 1-296

**PROPERTY FROM THE COLLECTIONS OF**

Stanley B. Burns, MD, Historic Medical Photography Collection

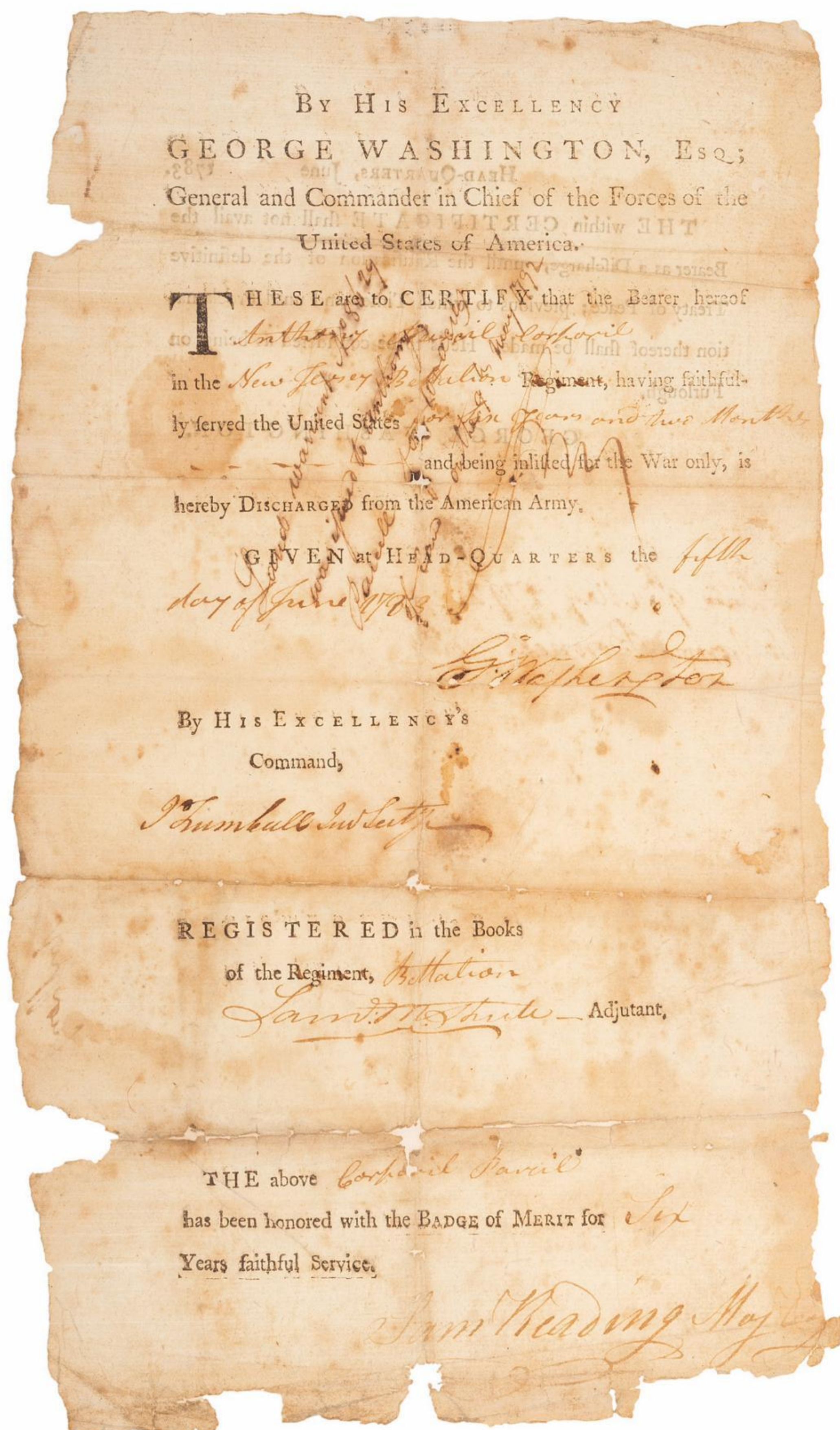
The Richard B Cohen Civil War Collection

The Forrest Fenn Collection

Collection of Tom Charles Huston

Property from the Collection of Dr. Brant Mittler





1  
WASHINGTON, George (1732-1799). Partly printed document accomplished in manuscript in a secretarial hand signed ("G:Washington"), as Commander-in-Chief of the Continental Army, countersigned by Jonathan Trumbull Jr., 5 June 1783.

1 page, folio, 13 1/2 x 8 in., accomplished in manuscript, with an additional endorsement accomplished vertically across printed and secretarial text, creased, separations and losses to creases with occasional repairs verso, minor losses to printed and manuscript text, ink-burn and tiny losses to Washington's signature.

General Washington discharges Anthony Parcel, New Jersey Battalion Regiment, "having faithfully served the United States for Six years and two months and being inlisted for the War only, is hereby Discharged from the American Army." Parcel is also awarded a badge of merit. The discharge, with additions relating to his land bounty, is dated just three days before Washington's letter to the states announcing his retirement since "the great object," independence, had been realized after seven years of war. The Treaty of Paris, officially ending the war, would be signed 3 September 1783. Copies of discharge documents from this period are usually found in poor condition.

\$7,000 - 10,000



2  
[AFRICAN AMERICANA]. MERCER, Hugh (1726-1777). Manuscript last will and testament, describing a plantation purchased from George Washington. Fredericksburg, Spotsylvania County, VA, 20 March 1776.

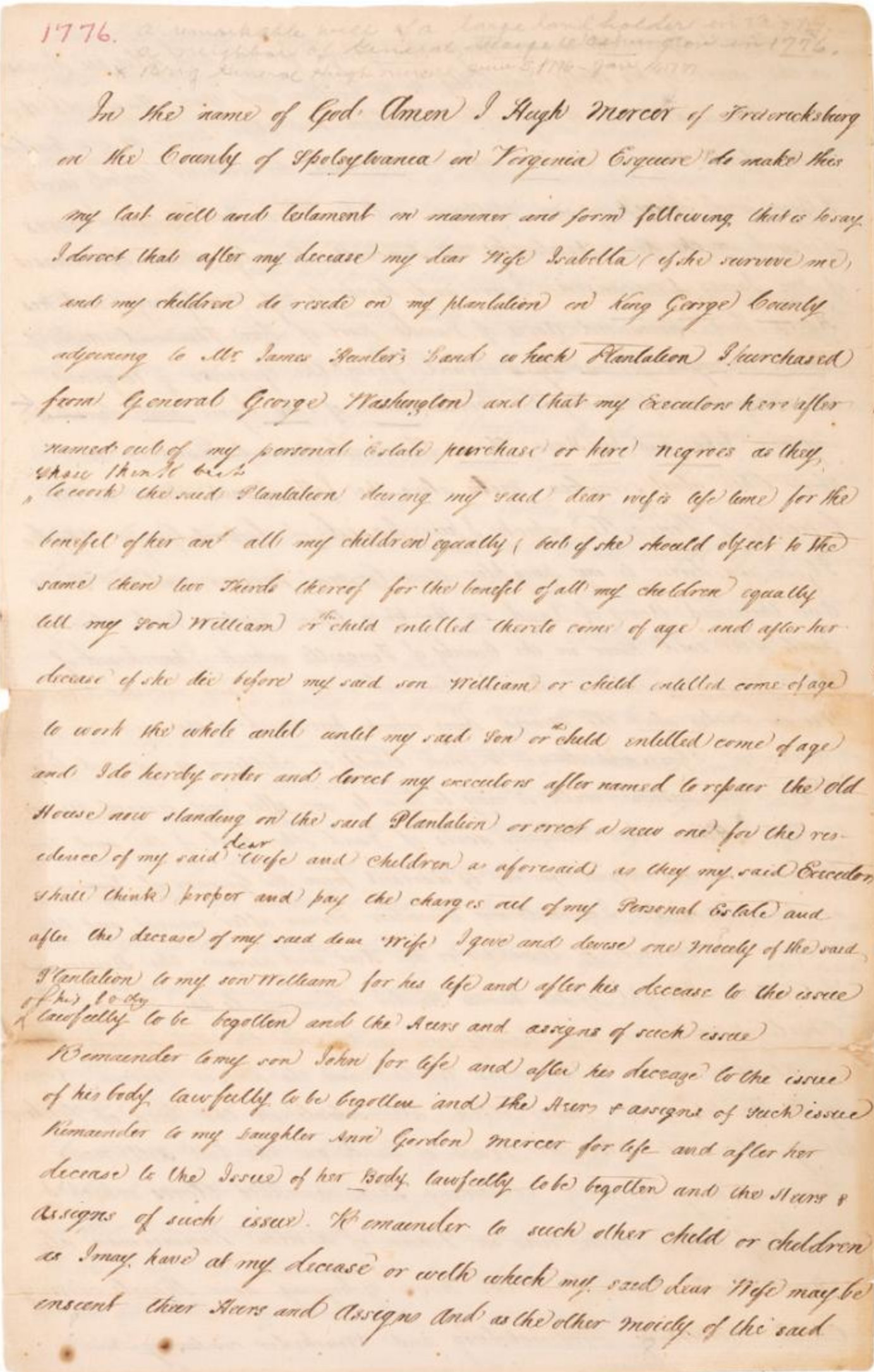
4 pages, tall 4to, 7 1/2 x 11 9/16 in., string bound, toning, short separations at old creases, small loss to 2nd leaf at lower corner, light pencil marks and inscriptions throughout.

Hugh Mercer (1726-1777) was a physician with a storied military career. Originally from Scotland, he served as an assistant surgeon with the Jacobites under Bonnie Prince Charlie, and was present at Charles' defeat at the Battle of Culloden on 16 April 1746. He thereafter fled to America, settling in Pennsylvania and practicing medicine. He joined and was commissioned a captain in a Pennsylvania regiment during the Seven Years' War. He rose to the rank of colonel and become close friends with George Washington, also a colonel and both serving under General John Forbes during the second attempt to capture Fort Duquesne. Mercer was put in command of the newly-constructed Fort Pitt after Forbes's health made a steep decline. After the Seven Years' War, he relocated to Fredericksburg, VA where he continued his medical practice and opened an apothecary. He was a member of the Masonic Lodge which counted George Washington and others who would become generals in the Continental Army among their membership.

In 1774, Washington sold Mercer his childhood home, Ferry Farm, which is mentioned here in Mercer's last will and testament: "I direct that after my decease my dear wife Isabella, if she survive me, and my children do reside on my plantation in King George County adjoining to Mr James Hanler's Land a rich Plantation I purchased from General George Washington and that my executors here after named out of my personal estate purchase or hire negroes as they shall think best to work the said plantation during my said dear wife's life time for the benefit of her and all my children equally." He includes further instructions regarding the buildings: "I do hereby order and direct my executors after named to repair the old House now standing on the said Plantation or erect a new one for the residence of my said dear wife and children."

This document was composed after Mercer had joined the Continental Army. He was appointed colonel on 11 January 1776 of what became the 3rd Virginia Regiment of the Virginia Line. Both future President James Monroe and future Chief Justice John Marshall served as officers under his command. By June 1776, he was appointed brigadier general and left for New York to oversee the construction of Fort Lee. He played major roles in the First and Second Battles of Trenton. While leading a vanguard of soldiers en route to Princeton on 3 January 1777, he was mistaken for Washington and ordered to surrender but drew his sword though heavily outnumbered. He was bayonnetted seven times and despite medical attention, died nine days later.

\$500 - 700



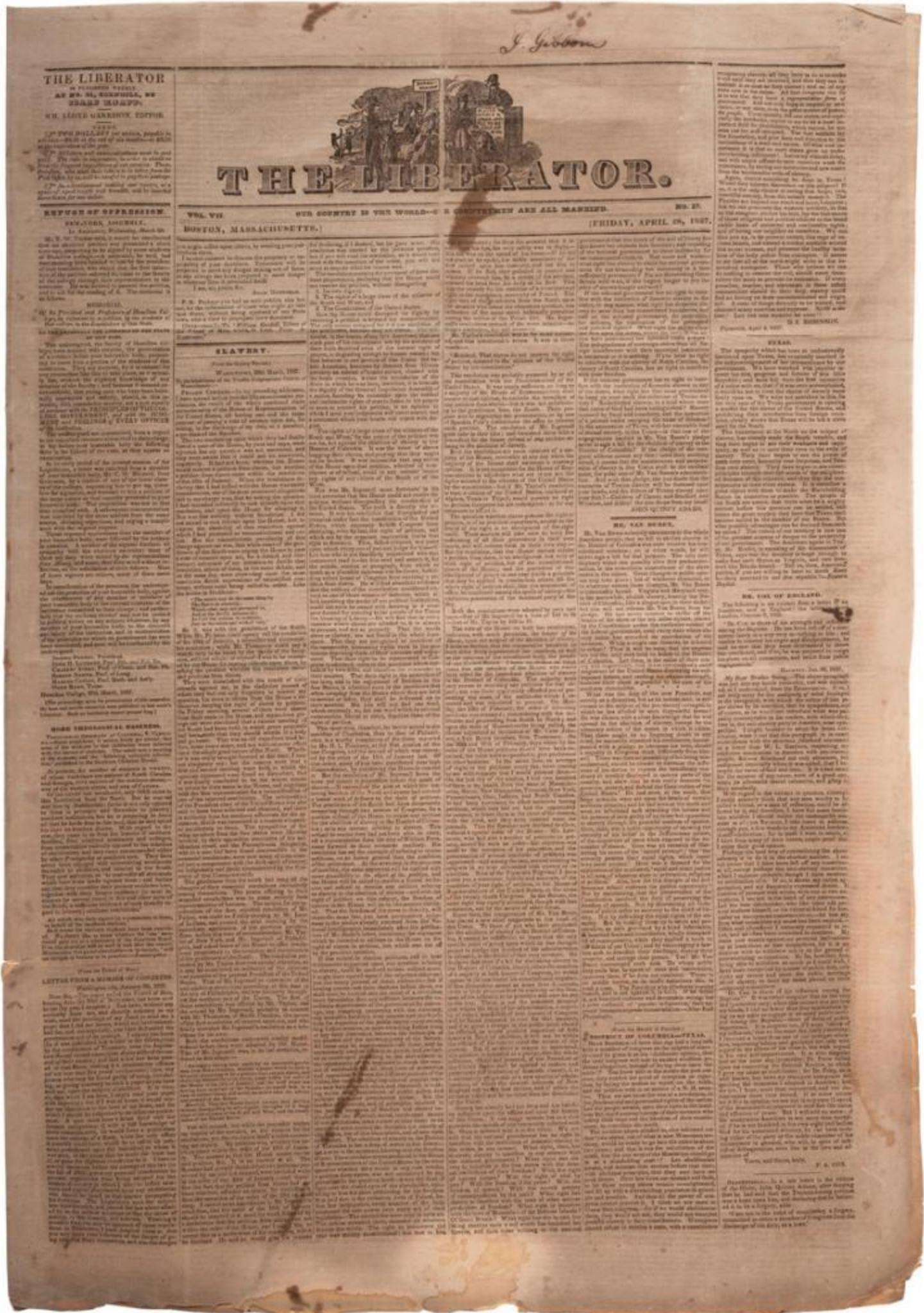
3  
[AFRICAN AMERICANA - SLAVERY & ABOLITION]. *The Liberator*. Vol. VII, No. 18. Boston, MA: 28 April 1837. AN IMPORTANT ASSOCIATION COPY.

4 pp., folio, 18 x 25 1/2 in. Early anti-slavery newspaper identified in the upper margin in brown iron gall ink to "J. Gibbons," attributing the paper to the Gibbons family, prominent Quakers in Lancaster, PA, active in the Underground Railroad. AN IMPORTANT ASSOCIATION COPY.

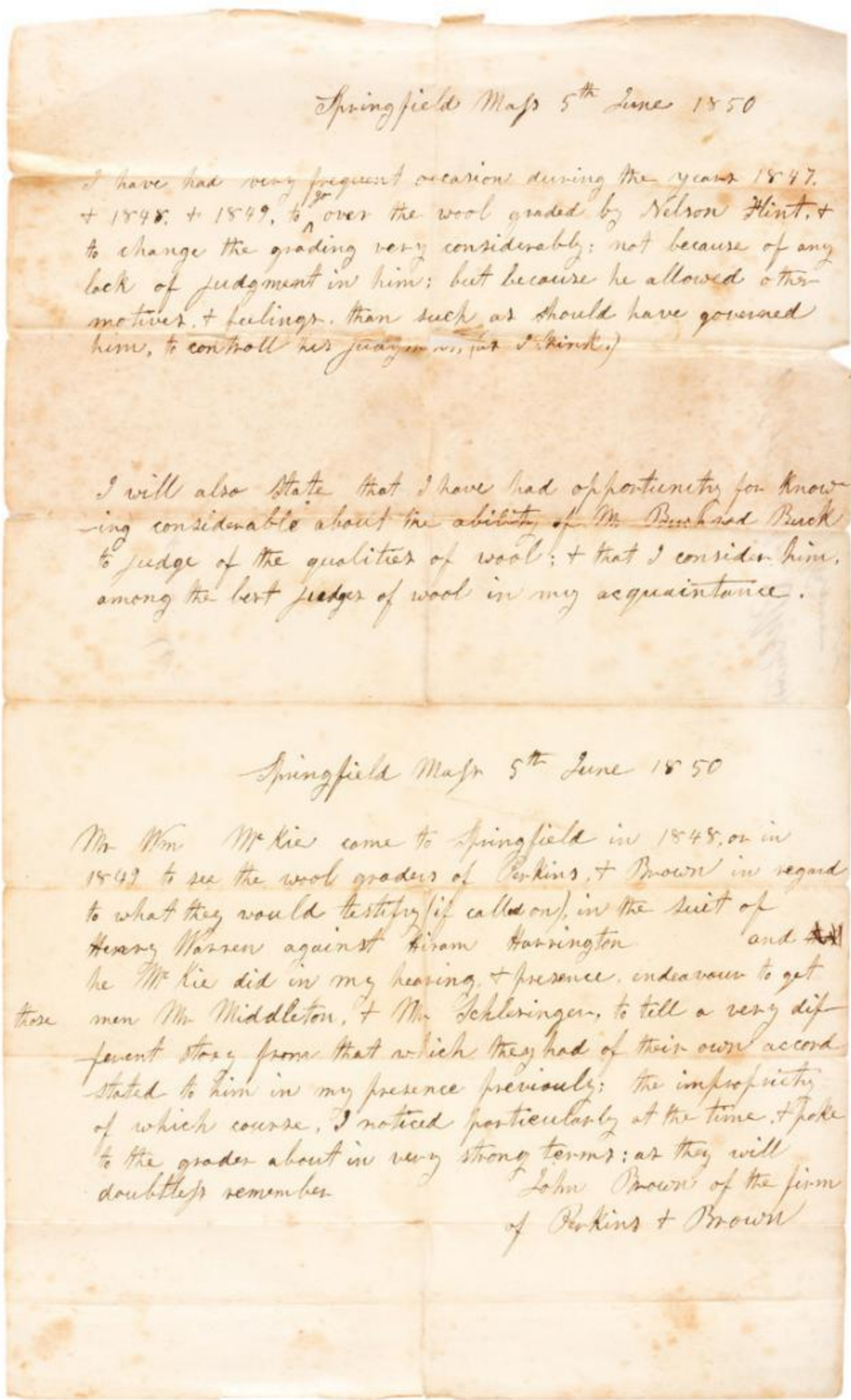
Masthead with a woodcut engraving showing an enslaved person whipped by a slaveholder and a family being split apart and sold. The issue is filled with anti-slavery news and rhetoric with a front-page headline, "Slavery," with a detailed letter 4 columns in length written and signed in type by President John Quincy Adams. Dated 20 March 1837, the letter discusses Adams' opposition to slavery in the United States.

During the first half of the 19th century, fugitives from south of the Mason-Dixon Line regularly arrived at the Gibbons family's Underground Railroad station along mud-bottomed Mill Creek in Upper Leacock Township, Lancaster County. The Gibbons asked the fugitives to provide their names and ages, the names of the men who had enslaved them, and what part of the South they had left behind. They recorded these facts in a blank book. Then they gave the fugitives new identities and sent them on their way toward freedom. Three generations of Gibbons family members — James (1735–1810), Daniel (1775–1853) and Joseph (1818–1883) — participated in this dangerous enterprise by operating one of Lancaster County's primary Underground Railroad stations. For more information about the abolitionist activities of the Gibbons Family, please visit [www.hindmanauctions.com](http://www.hindmanauctions.com).

\$1,500 - 2,500







5  
BROWN, John (1800-1859). Autograph document signed ("John Brown of the firm of Perkins & Brown"), for Judge C. McIntosh. Springfield, MA, 5 June 1850.

1p., dated twice, folio, docketed verso, spotting and creasing, separations to folds affecting a few words. An affidavit regarding the grading of wool.

Abolitionist John Brown attempted several business ventures before committing himself to the anti-slavery cause. With Simon Perkins, he established a commission house in Springfield, Massachusetts, which acted as agent for sheep farmers selling their wool to New England manufacturers. By 1850, the business had foundered. He attests: "I have had very frequent occasion during the years 1847 & 1848 & 1849 to go over the wool graded by Nelson Flint & to change the grading very considerably...because he allowed other motives & feelings than such as should have governed him to controll [sic] his judgements."

He further writes regarding a suit filed by Henry Warren against Hiram Harrington and William McKie regarding how Perkins & Brown would testify if called upon: "McKie did in my hearing & presence endeavour to get those men Mr. Middleton & Mr. Schleringen to tell a very different story from that which they had of their own accord stated to him in my presence previously, the impropriety of which course I noticed particularly at the time."

[With:] A leather wallet, and four banknotes, comprising: \$5 Franklin County Bank; \$5 Confederate bill; \$50 Confederate bill; \$50 Facsimile Confederate bill. All accompanied by a handwritten note, ca 1944, indicating the affidavit was found folded into the wallet with the accompanying banknotes.

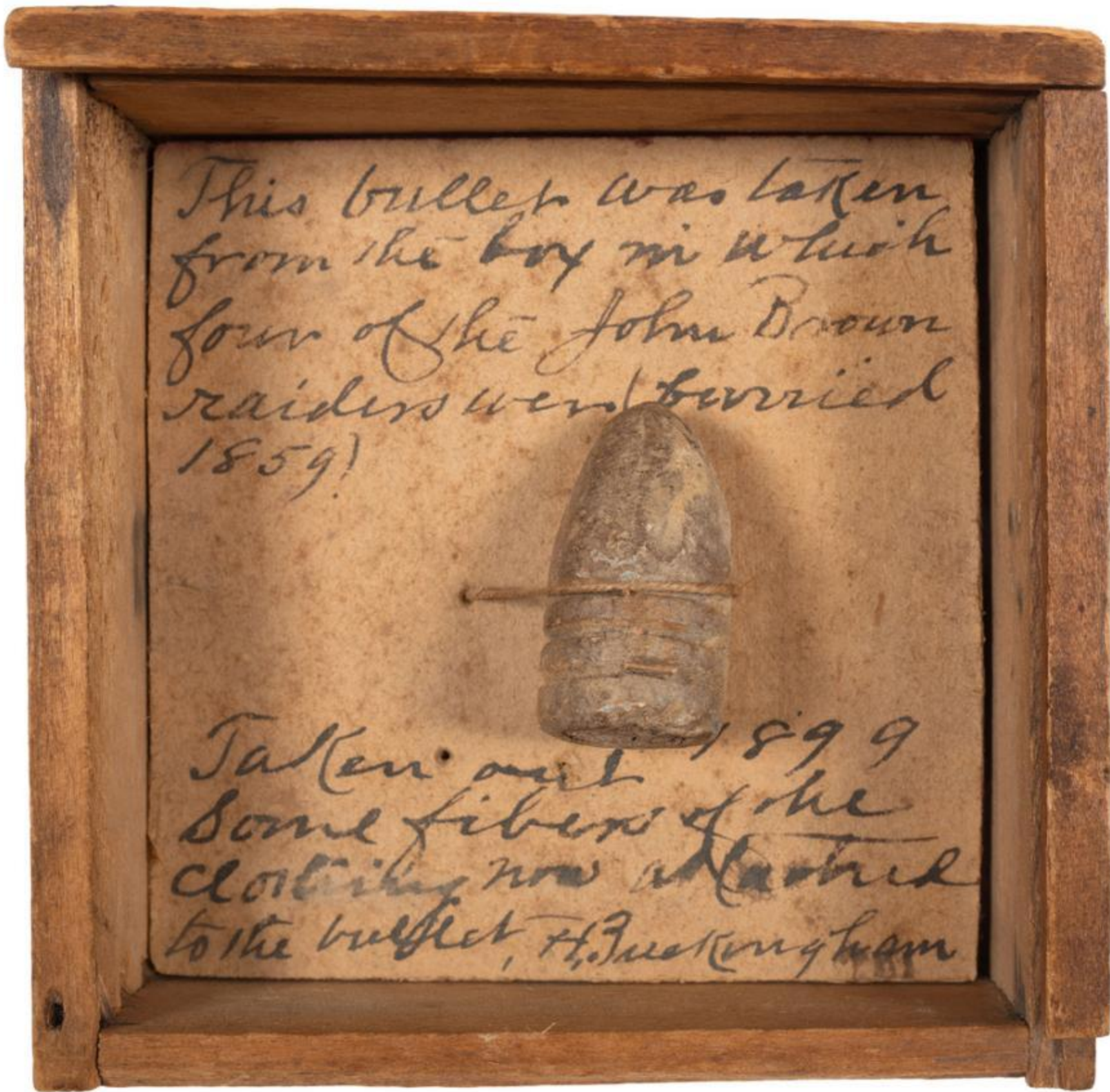
\$2,500 - 3,500

6  
[BROWN, John (1800-1859)]. Bullet taken from the box in which four of the John Brown raiders were buried.

Bullet encircled by thin period string attaching it at center of a 2 3/4 x 2 3/4 in. paper board with handwritten inked period text above the bullet: "This bullet was taken / from the box in which / four of the John Brown / raiders were (buried / [sic] 1859)." Below the bullet text continues: "Taken out 1899 / Some fiber of the / clothing was attached / to the bullet. P. Buckingham." Verso with handwritten text which appears to replicate portions of the text on opposite side. Housed in small wooden box without lid, 3 1/8 x 3 1/8 in., with period cotton batting on bottom.

Following John Brown's October 1859 raid on Harper's Ferry, Virginia, ten of Brown's twenty-two men were killed or died shortly thereafter, seven were tried and executed, and five escaped. Of those killed, eight men were reported to have been hastily buried outside of Harper's Ferry in an inconspicuous and unmarked riverside location because the locals would not assent to having the "radicals" buried in their town. In 1899, a John Brown scholar named Dr. Thomas Featherstonhaugh determined to locate this mass grave, exhume the bodies, and reinter them in New York at John Brown's farm alongside Brown's body. After eliciting the assistance of several collaborators in his clandestine plans, Featherstonehaugh was ultimately was successful. Buried in a shallow grave were bone fragments, along with what witnesses described as remnants of woolen material thought to be the heavy blanket shawls that the men had worn on the raid. Forty years after Brown's raid, the exhumed "raiders" were buried again, though this time with great pomp and ceremony. *The World of New York*, New York, noted in an article of 31 August 1899, that there "were about 2,600 persons present, besides a detachment of the Twenty-sixth infantry from Plattsburgh post barracks, and the Serenac Lake Cornet Band." News of the "grave robbery" and reburial spread rapidly garnering nationwide attention. This relic no doubt reflects the period fascination with these somewhat unorthodox events.

\$450 - 550





7

[AFRICAN AMERICANA] – [CIVIL WAR]. A Sammelband of *General Orders Affecting the Volunteer Force*, for the years 1861, 1862, and 1863, including the Emancipation Proclamation. Identified to Union Surgeon George S. Kemble.

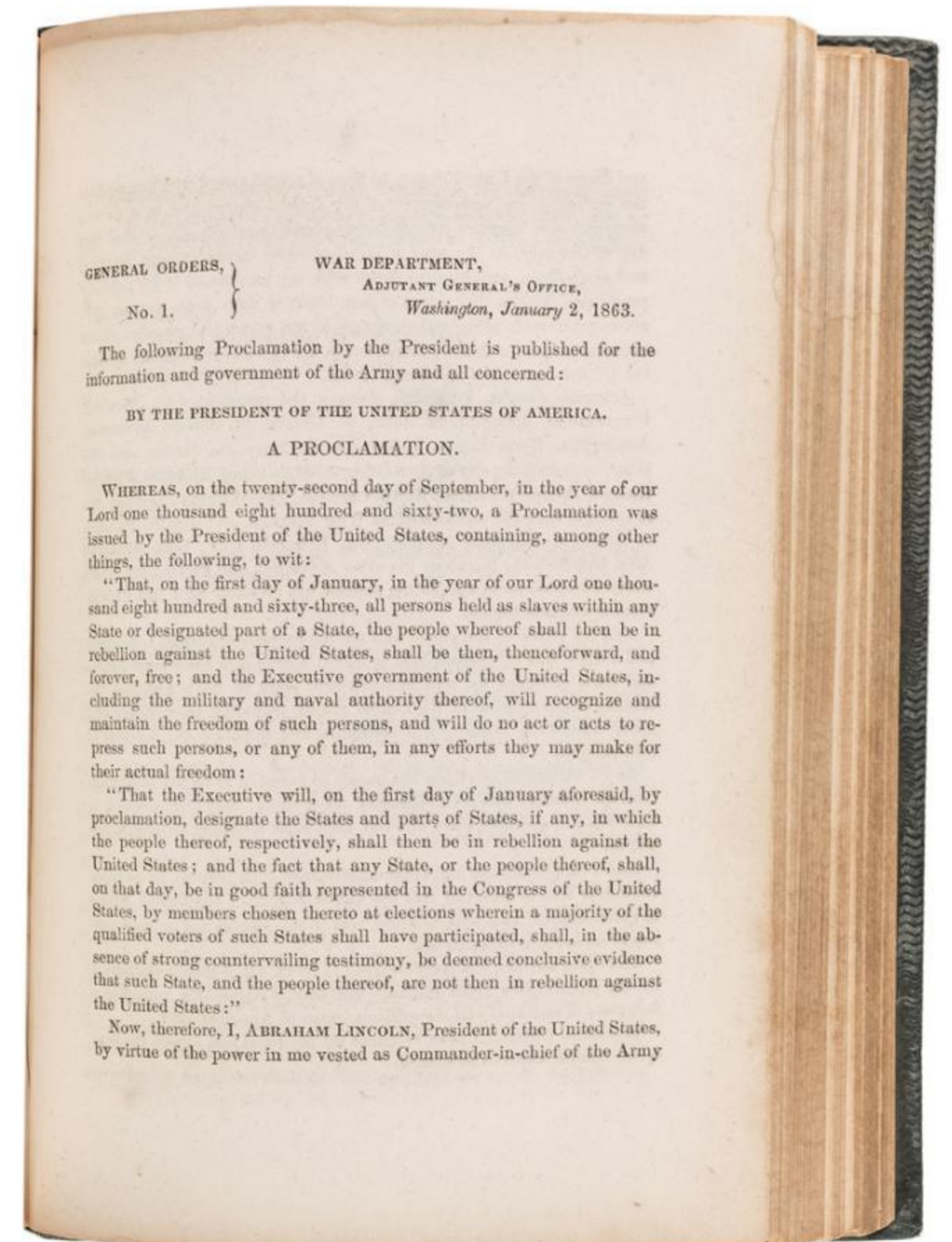
*General Orders Affecting the Volunteer Force. Adjutant General's Office, 1861.* Washington, D.C.: Government Printing Office, 1862. – *General Orders Affecting the Volunteer Force. Adjutant General's Office. 1862.* Washington, D.C.: Government Printing Office, 1863. – *General Orders Affecting the Volunteer Force. Adjutant General's Office. 1863.* Washington: Government Printing Office, 1864.

8vo (118 x 180 mm). Charts and tables, some folding. (Minor toning at page edges.) Contemporary green cloth, spine gilt-lettered (light stains and scuffs, small puncture to front board cloth).

*Provenance:* George S. Kemble (1828-1884), Surgeon, U.S. Volunteers (ownership inscription and paper ownership label affixed to inner front board.) Kemble, from Pennsylvania, enlisted as a surgeon on 30 September 1861 and was commissioned into the US Volunteers Medical Staff. He was promoted by brevet to lieutenant colonel on 11 October 1865 and was mustered out on 19 October 1865.

A collection of three publications by the Adjutant General's office of select General Orders that affected the Volunteer forces, each book with an index. Notably, the 1863 volume includes General Orders No. 1 issued on 2 January 1863 which disseminated President Lincoln's Emancipation Proclamation: "A Proclamation...to wit: 'That, on the first day of January, in the year of our Lord one thousand eight hundred and sixty-three, all persons held as slaves within any State or designated part of a State, the people whereof shall then be in rebellion against the United States, shall be then, thenceforward, and forever, free.'" (p.1 of 1863 volume).

\$400 - 600



8

[AFRICAN AMERICANA] – [CIVIL WAR]. Portrait of CSA Lieutenant J. Wallace Comer, 57th Alabama Infantry, with enslaved African American Burrell. Ca 1900.

6 x 8 in. (visible) printed portrait under 10 x 12 in. mat (scattered spotting to print; corner and edge wear to mat). A heavily retouched portrait made ca 1900 after a photograph originally taken in 1864 of J. (John) Wallace Comer (1845-1919) of the 57th Alabama Infantry with his African American body servant, Burrell.

John Wallace Comer was the son of a wealthy planter, and his brother B.B. Comer would later become the governor of Alabama. Comer served as a lieutenant with the 57th Alabama and was wounded in the Battle of Atlanta, with Burrell taking him to safety.

\$400 - 600

9

[AFRICAN AMERICANA] – [CIVIL WAR]. Cabinet card featuring two African American cooks at camp with Union soldiers and drummer boys.

4 x 5 3/4 in. albumen photograph on cardstock mount (toning and significant surface soiling throughout, with wear to mount edges and corners). Ink inscription on verso reads, "S.B. Sullivan (crossed out) / Blumenhour[?]." At center are featured two African American cooks tending to four steaming kettles over a standard army campfire of the same kind referenced and illustrated in Captain James M. Sanderson's "Camp Fires and Camp Cooking; or Culinary Hints for the Soldier," published by the Government Printing Office in 1862. One of the cooks holds a wicker wrapped bottle while the other appears to be using a utensil to check the contents of one of the kettles. A multitude of soldiers stand in a line in the background, looking toward the cooks, and a group of drummers pose with their instruments to the right side of the image.

\$400 - 600







10  
[AFRICAN AMERICANA] – [CIVIL WAR]. Oval tintype of an African American soldier.

2 1/8 x 2 1/2 in. tintype. (Significant diagonal crease through plate, several abrasions to plate.) Housed in full, oval velvet case (surface wear).

A studio portrait of a young African American soldier in uniform, his buttons highlighted gold.

\$300 - 400



11  
[AFRICAN AMERICANA] – [LATE INDIAN WARS]. Tintype of an African American private. Ca 1880s.

2 1/4 x 3 1/2 in. tintype. (Few diagonal creases near top left corner/section of plate, few light surface scratches, some soiling.) Uncased. A standing portrait of an unidentified African American private wearing a five-button infantry sack coat and forage cap.

\$600 - 800

12  
[10th US CAVALRY]. A collection of approximately 400 printed General Orders and Circulars, most issued by the Headquarters of the Army, Washington, D.C., 1870s-1890s.

All 12mo, printed on single sheets. Many orders signed. Total includes some duplicates. Approximately 350 orders were issued by the Headquarters of the Army in Washington D.C., with others issued by the Department of Dakota, the Department of Arizona, Headquarters 10th Regiment of US Cavalry, and the Department of the Missouri.

Earliest document is a Circular issued by “Headquarters, Department of the Missouri, Office of the Judge Advocate, Fort Leavenworth, Kansas, June 15, 1871.” Period handwritten notation on top reads “Hdqrs Cheyenne Agency / Oct / 74.” Most orders from the 1880s are hole-punched at center left and then crudely bound together into a “volume” with a wire. The bulk of the collection is composed of loose orders from the 1890s.

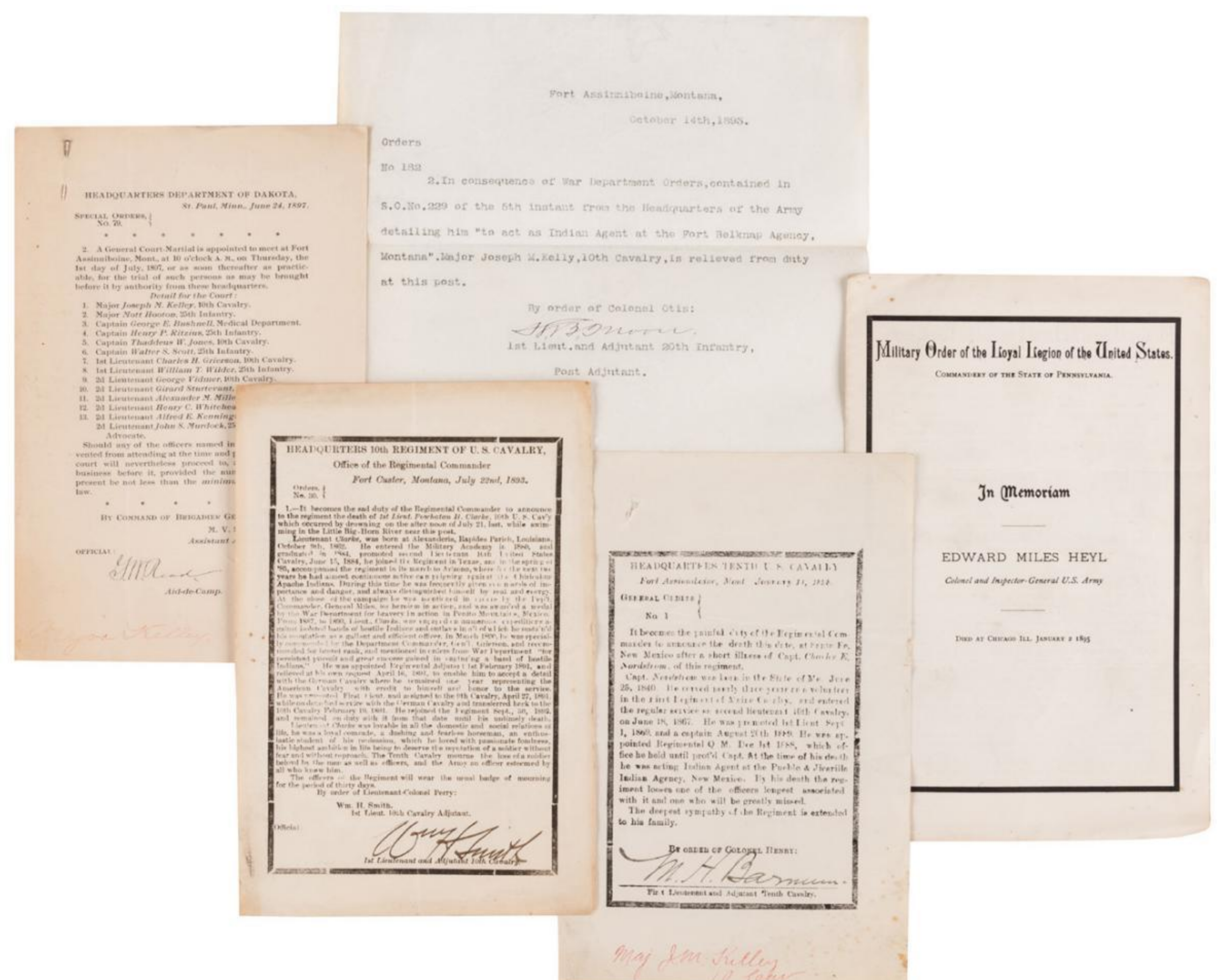
Notable orders include approximately 10 orders related to the 10th US Cavalry, an original “Buffalo Soldier” regiment, most detailing changes in command or posts, deaths of officers, and details for recruiting service or court martial.

**Provenance:** Orders likely were collected by Major Joseph M. Kelley (1844-1911), whose name appears on a few orders below the signed authorization, typescript letter dated 14 October 1893 indicating Major Joseph M. Kelley was relieved from duty “to act as Indian Agent at the Fort Belknap Agency, Montana.”

Major Joseph M. Kelley served as an officer in the 10th U.S. Cavalry regiment during the 1870s, 1880s, and at his retirement from active service in 1898 (retirement announced in Special Orders No.251 issued from Headquarters of the Army, Washington, D.C.). Kelley, alongside the African American soldiers of the 10th Cavalry, served in combat during the Indian Wars in the western United States. The 10th was stationed at numerous forts throughout Kansas and Indian Territory (now Oklahoma). In 1875, the 10th Cavalry moved its headquarters to Fort Concho in west Texas. The 10th Cavalry played an important role in the 1879-80 campaign against Chief Victorio and his band of Apaches. In 1885, the regiment was transferred to the Department of Arizona. Once again the 10th was involved in the arduous pursuit of Apaches under the leadership of Geronimo, Mangus, and the Apache Kid. After twenty years of service in some of the most undesirable posts in the southwest, the regiment was transferred to the Department of Dakota in 1891. The regiment served at various posts in Montana and the Dakotas until 1898.

Property from the Collection of Dr. Brant Mittler

\$1,200 - 1,800





13

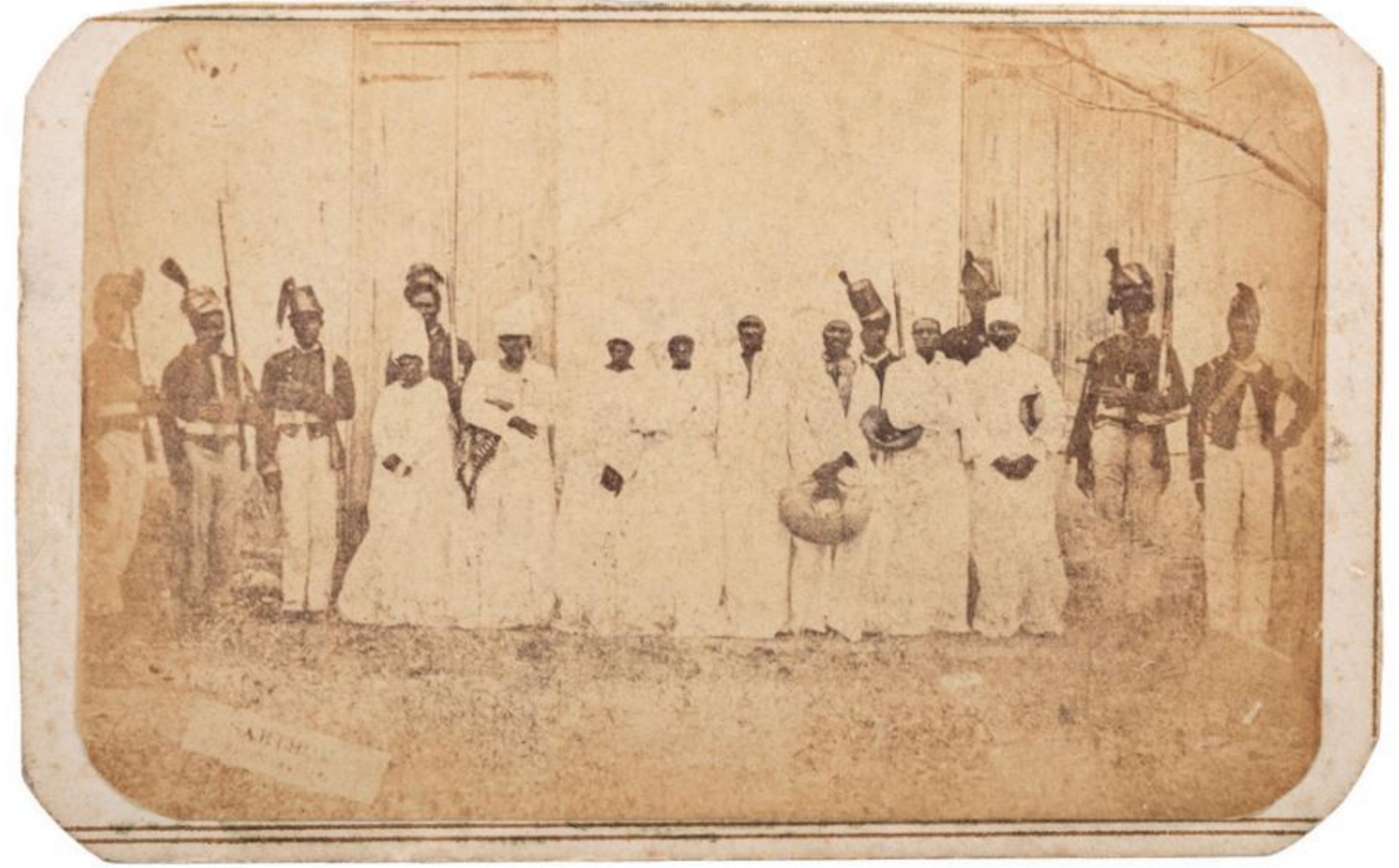
[SLAVERY & ABOLITION]. ALMAN, L., photographer. CDV of the 8 Haitian men and women executed for cannibalism in Port-au-Prince on 13 February 1864. New York: ca 1864.

2 1/4 x 3 1/2 in. CDV on cardstock mount (toning, surface soiling, and wear to rounded/clipped image and mount corners and edges). Verso bears photographer's imprint and pencil inscriptions reading "Sauvages de Port de prince [to?]" and "Slave Trader."

The prisoners stand in a line at center, dressed from head to toe in white clothing, flanked by armed soldiers wearing plumed headgear. A rectangular sign bearing text is partially visible to the lower left corner, in part, "Sarthon," though it is otherwise indecipherable. An engraving of this scene was featured in *Harper's Weekly*, where the details of the story were reported. Eight men and women were put on trial and found guilty of abducting, murdering, and cannibalizing a young girl as part of a vodou ceremony in the village of Bizoton in December of 1863 (the incident became known as the *affaire de Bizoton*). The alleged ringleader of the group was a man by the name of Congo Pelé, who was the uncle of the young victim. See DASH, Mike. "The Trial That Gave Vodou a Bad Name." *Smithsonian* (May 2013).

RARE: We can locate no other copies of this image.

\$1,000 - 1,500



14

[AFRICAN AMERICANA] – [EARLY PHOTOGRAPHY]. MILLER HORNING, J., photographer. CDV of aged African American man with walking stick.

2 3/8 x 3 1/2 in. CDV on cardstock mount (top of print and mount trimmed, few surface abrasions, small pinholes near edges and corners, toning to print; spotting to mount verso, edge and corner wear incl. chip near top right corner). Verso with imprint of "J. Miller Horning." Research suggests that this photographer might be related to longstanding Philadelphia, PA, photographer Lewis Horning, who was known for photographing the African American and biracial clientele of Philadelphia. (Information obtained from Ancestorville.com, 22 May 2022.)

A studio view of an aged African American man with walking stick in hand, smiling for the camera.

\$500 - 700







15

[AFRICAN AMERICANA] – [EARLY PHOTOGRAPHY]. Sixth plate outdoor tintype of an African American man with white men in uniform. Ca late 19th century.

2 1/4 x 3 1/4 in. tintype. (Horizontal creases in plate, few surface abrasions, top and bottom left edges clipped.) Uncased. An outdoor view of an unknown gathering, possibly a militia encampment, showing an African American man sitting with legs crossed, flanked by two white men dressed in uniform. Another uniformed white man is partially reclining at lower right. Additional subjects visible in the background.

\$300 - 400

17

[AFRICAN AMERICANA] – [WESTERN AMERICANA]. [GREEN, John, photographer]. A group of 2 tintypes of western subjects. [Denver, CO], ca 1890-1910.

3 1/2 x 2 1/2 in. tintype portrait of a cowboy posed next to an ornate studio prop fence, wearing a hat and fringed shirt, with a revolver tucked into his fringed pants or chaps. Housed loosely in a ripped paper sleeve with Green's ink stamp on verso and penciled identification "Bert Tulene" on recto. – 2 3/8 x 3 in. loose tintype portrait of another cowboy posed between the same ornate studio prop and a decorated evergreen tree, wearing a cowboy hat and with a revolver tucked into his fringed pants or chaps. Accompanied by an 2 x 2 3/4 in. clipped piece of paper (likely the remainder of a paper sleeve) bearing Green's ink stamp, not attached to tintype. – Together, 2 studio tintypes of men dressed as cowboys. Conditions fair, with some darkening and surface blemishes throughout.

John Green appears first in Denver's 1885 city directory as a "col'd photographer" located at the corner of Blake and 18th Street. His establishment moved locations a few times, but he remained working as a photographer in the city for nearly 40 years. His tintypes are regularly housed in paper sleeves bearing his ink stamp.

\$400 - 600



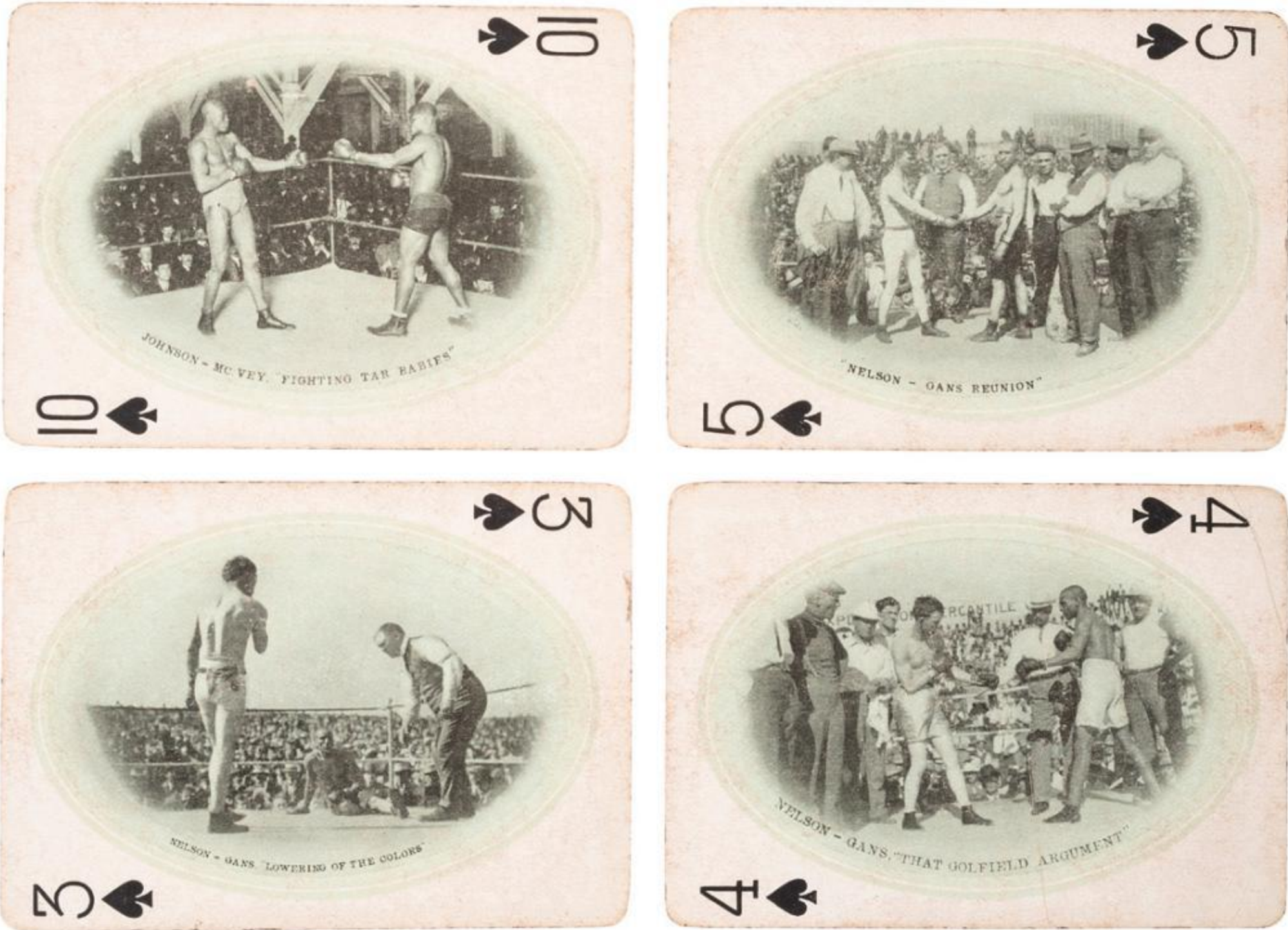


18  
[AFRICAN AMERICANA] – [WORLD WAR I]. *Our Colored Heroes*. Chicago, IL: E.G. Renesch, 1918.

14 1/2 x 11 1/2 in. (visible) lithograph under mat (very fine condition, chipping and few short tears to edges, underside affixed to mat with tape). Titled and copyrighted in lower margin.

A lithograph produced to commemorate the action taken by two African American soldiers, Henry Johnson and Needham Roberts, who were cited for bravery and presented with the Croix de Guerre by General Pershing on 19 May 1918.

\$600 - 800



19  
[AFRICAN AMERICANA] – [SPORTS]. *Jeffries Championship Souvenir Playing Cards*. Los Angeles, CA: W.P. Jeffries Co., 1909.

Complete set of Jeffries Championship Souvenir Playing Cards with printed boxing images housed in original box (cards with soiling and wear to edges and corners; all but front panel of exterior box missing, inner box present).

Each card verso bears the bust portrait of James J. Jeffries. Card rectos feature portraits of boxers and boxing scenes captioned beneath images, including “Johnson - Mc.Vey, ‘Fighting Tar Babies;’” “Nelson - Gans, ‘The Golf field Argument;’” “Neil - Tenny, ‘Ended in a Tragedy;’” “Welsh - Attell, ‘The Battle of the Champions;’” and “Mc.Farland - Britt, ‘Defeat for the Native Son,’” and many more. Boxer portraits include Stanley Ketchel, John L. Sullivan, Jack Dempsey, Abe Attell, Tommy Burns, James J. Corbett, and others.

\$400 - 600





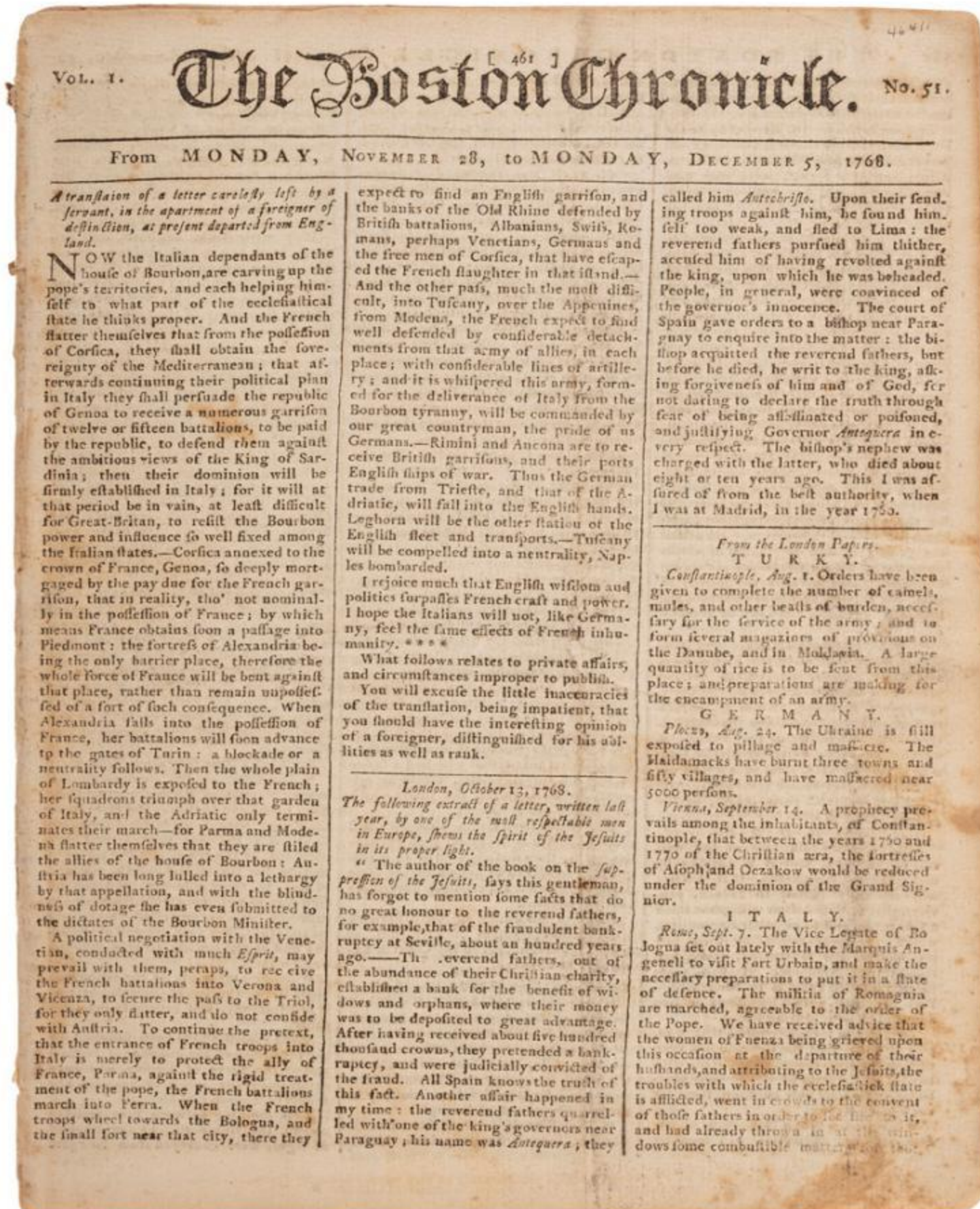
20  
[PRE-REVOLUTIONARY WAR]. The Gloucester Journal. Vol. XLV, No. 2306.  
Gloucester, England: R. Raikes, 4 August 1766.

4 pp., folio, 11 14/ x 17 1/4 in. Disbound (occasional spotting, some chipping to edges).

The issue contains an inside page report of the Repeal of the Stamp Act by Great Britain. Also included is a front page red British half-penny tax stamp that was so reviled by the British North American Colonies that it was a precipitating factor in the onset of the Revolutionary War some nine years later.

After four months of widespread protest in America, the British Parliament repealed the Stamp Act, a taxation measure enacted to raise revenues for a standing British army in America.

\$800 - 1,200



21  
[PRE-REVOLUTIONARY WAR]. The Boston Chronicle. Vol. I, No. 51. Boston, MA: Mein and Fleeming, 5 December 1768.

4pp., folio, 8 1/4 x 10 1/2 in. Disbound (scattered spotting, few stains, some toning to margins, chipping to edges).

A colonial American newspaper containing the printing of an extract from a letter sent by a merchant in Boston to his correspondent in London. In the letter, the Boston merchant complains about the British taxes on glass and tea (the Townshend Acts) being the ruin of the American Colonies' commerce. This issue marks the American opposition to the Townshend Acts, a step along the "road" to the onset of the Revolutionary War.

\$700 - 900



22  
[PRE-REVOLUTIONARY WAR]. The Boston Gazette and Country Journal. No. 950.  
Boston, MA: Edes & Gill, 21 June 1773.

4pp., folio, 9 1/4 x 14 1/2 in. Disbound (partial separation at centerfold, scattered spotting, few stains, chipping and some trimming to edges).

Leading colonial American, pro-independence newspaper with masthead containing prominent engraving of an early political cartoon designed and engraved by Paul Revere. The engraving depicts the dove of peace being set free from its cage by a female figure of "Liberty," with the skyline of the city of Boston serving as the background.

The issue contains news of the opposition in the American Colonies to their taxation by the British in general and to the tea tax in particular.

\$600 - 800

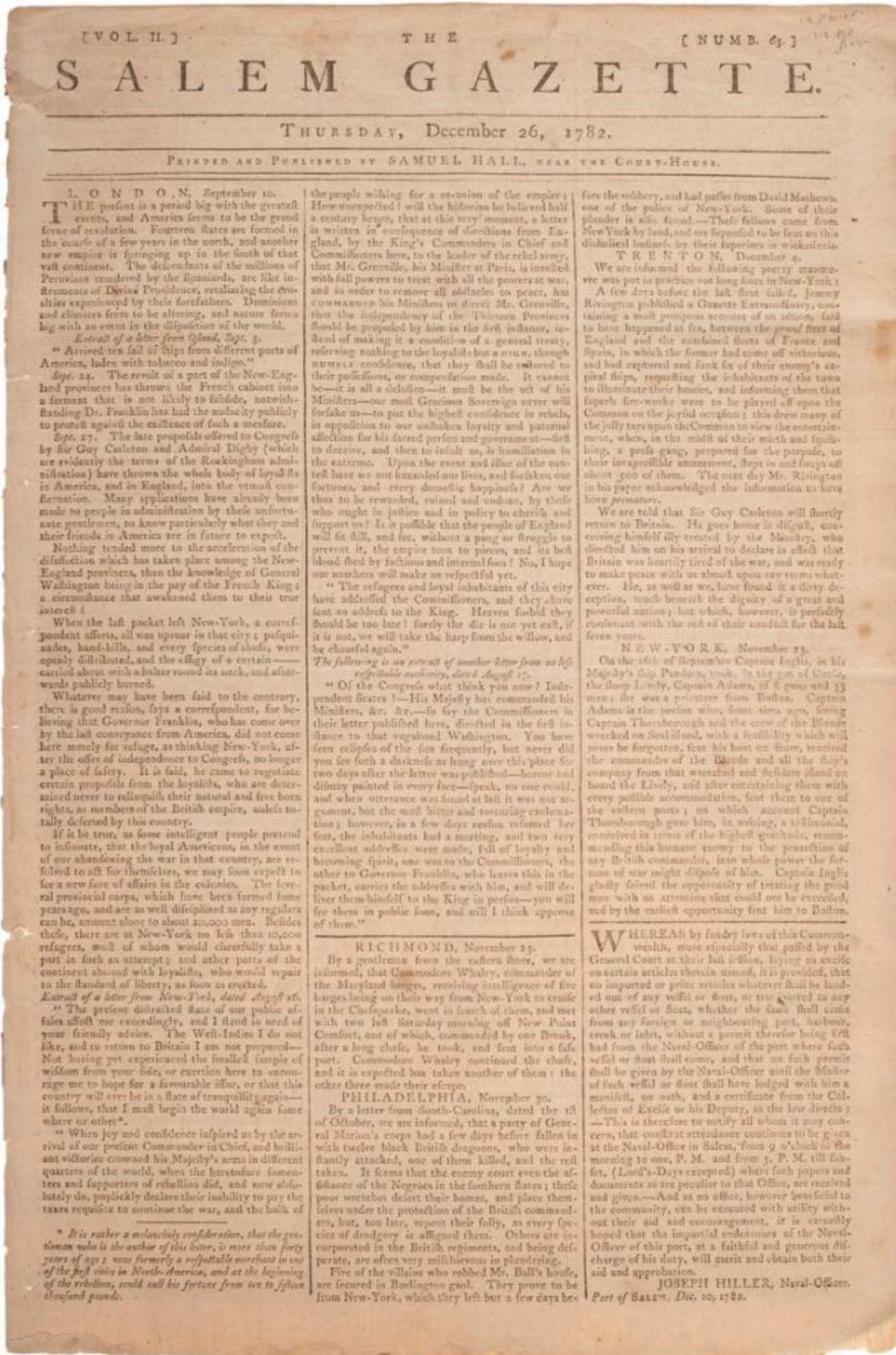


23  
[REVOLUTIONARY WAR]. *The Salem Gazette*. Vol. II, No. 63. Salem, MA: Samuel Hall, 26 December 1782.

4pp., folio, 9 1/2 x 14 3/4 in. Disbound (minor toning, occasional brown spots). Revolutionary War newspaper containing front-page coverage of Colonel Francis Marion's exploits in South Carolina against the British. Also includes a front-page report of the Battle of the Barges (Battle of the Kedges, 30 November 1782) between naval militia from Maryland and the Royal Navy. Over a year had passed since Cornwallis' October 1791 surrender at Yorktown, however, intermittent conflict at sea continued.

For two days in late November 1782, Commodore Zedechiah Whaley of the Maryland militia had been waging an indecisive battle during a campaign against British barges of war that had been harassing the shores and farms of Chesapeake Bay. On 28 November, he sailed up Onocock Creek and appealed to Lt. James Cropper, who responded by recruiting 25 local men who joined the crew of Whaley's flagship, the *Protector*. During the battle, 3 of 4 of Whaley's barges were forced back under heavy fire, leaving the *Protector* to attack 6 British craft. Vastly outnumbered, its crew suffered heavy losses during a climactic action on 30 November 30, with 25 casualties and 29 captured, with only 11 escaping. Whaley's surrender ended the last naval action of the Revolution.

\$800 - 1,000



24  
[REVOLUTIONARY WAR]. Mexican hunting horn commemorating the Battle of Lexington.

26 in. overall lg. relief carved steer horn with 74 1/2 in. cord sling (generally good condition, with some light scratching and nicking throughout). Horn features finely carved figures and scenes, including a group of armed minutemen captioned in relief, General Washington on horseback captioned in relief, and another unidentified mounted soldier. A rectangular cartouche remains blank underneath the unidentified soldier.

This horn was likely commissioned for an anniversary, perhaps the 125th, of the Battles of Lexington and Concord, as the horn appears to date from around the turn of the twentieth century.

\$2,000 - 3,000



25

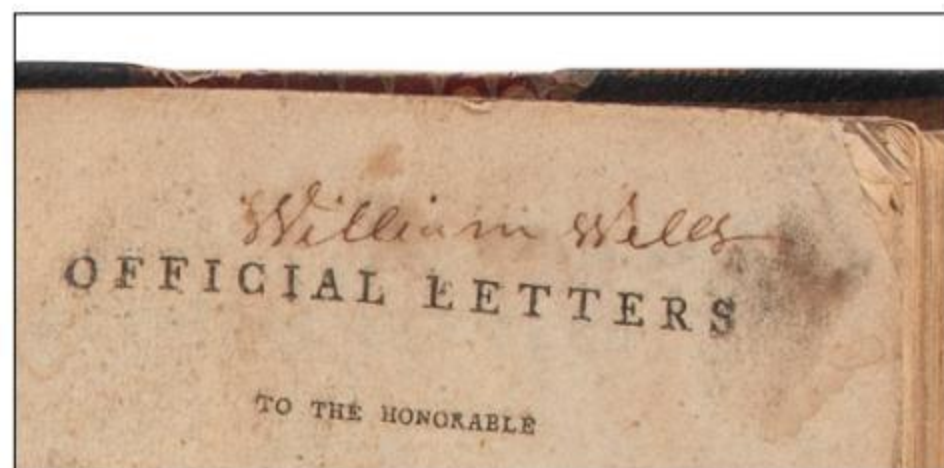
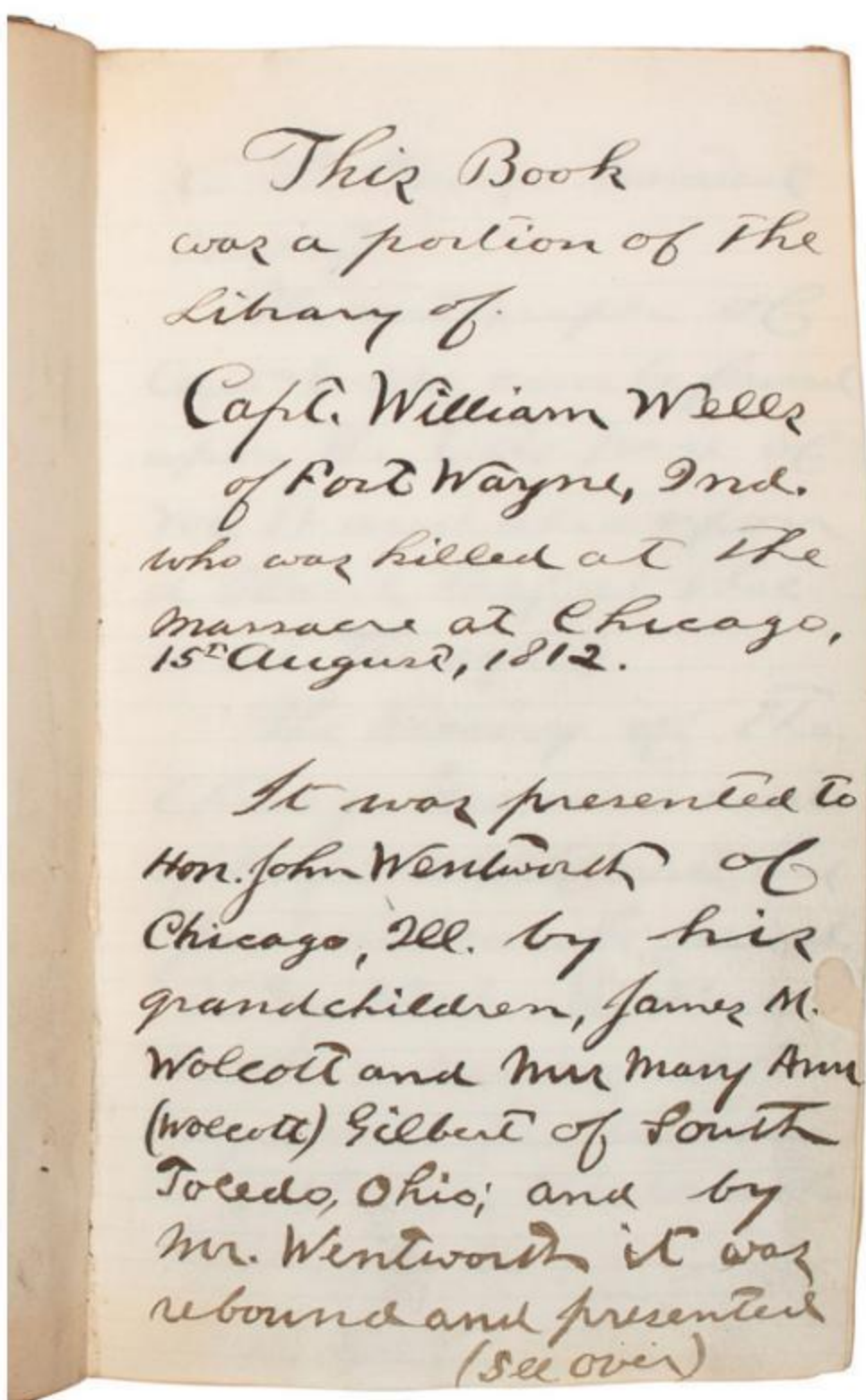
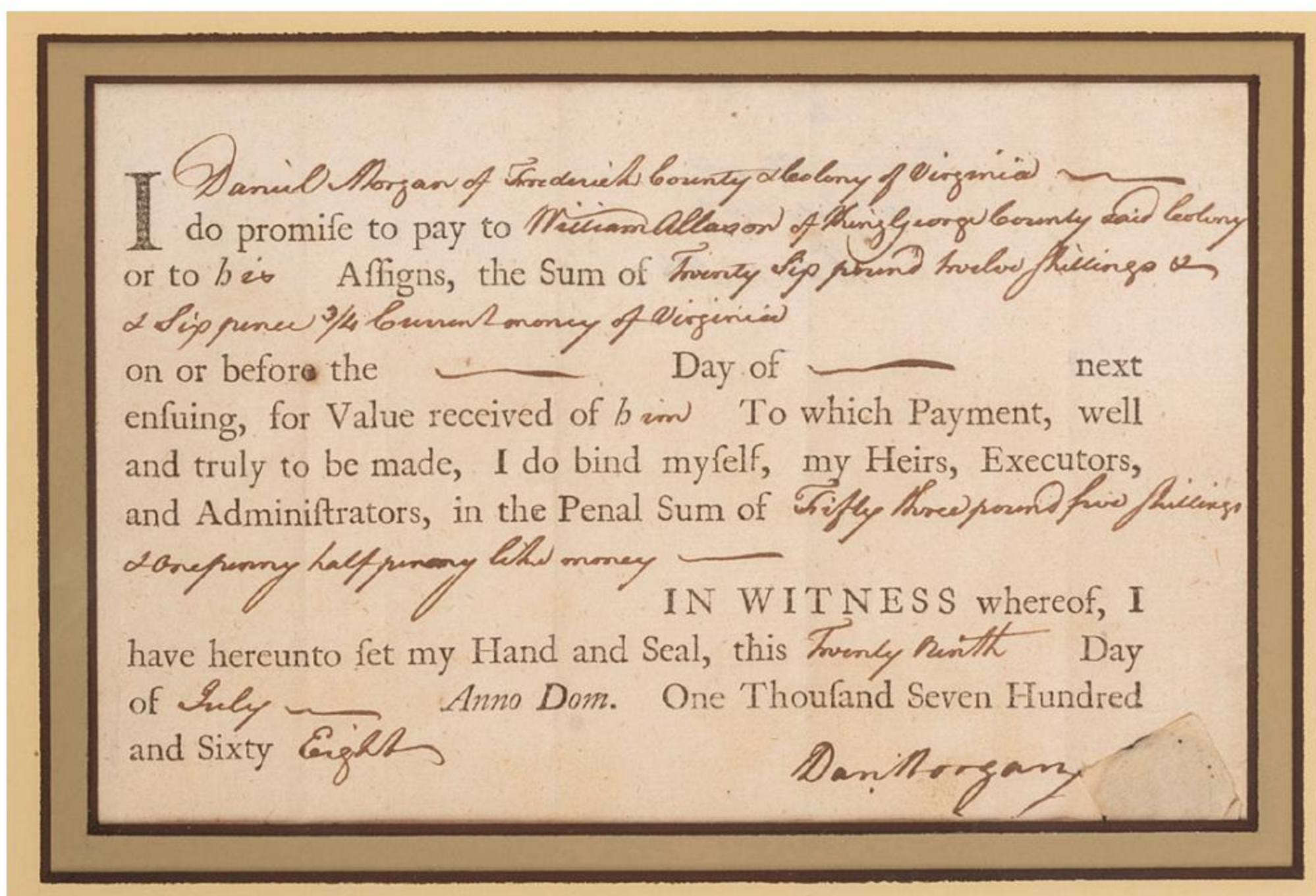
[REVOLUTIONARY WAR]. MORGAN, Daniel (1735/1736-1802). Partially printed document signed ("Dan Morgan"). Frederick County, Virginia, 29 July 1768.

1 page, oblong 8vo, 4 1/8 x 6 1/2 in., with seal, matted and framed (unexamined out of frame). Provenance: Sold Charles Hamilton with his label and seal.

Promissory note to William Allason, in part: "I Daniel Morgan of Frederick County of Colony of Virginia do promise to pay William Allason of King George County said colony or to his Assigns, the Sum of Twenty Six pound twelve shillings & six pence 3/4 current money of Virginia."

Daniel Morgan, one of the most respected battlefield tacticians of the Revolutionary War, became an officer of the Virginia militia and recruited a company of riflemen. He served under Benedict Arnold early in the war in Quebec and in the Saratoga campaign; he also served in the Philadelphia campaign. After the war, Morgan, a member of the Federalist party, served as U. S. Representative from Virginia's 1st District from 1797-1799.

\$1,000 - 1,500



26

[WAR OF 1812]. - [WELLS, William (ca 1770-1812), his copy]. WASHINGTON, George (1732-1799). *Official Letters to the Honourable American Congress...* New York: Samuel Campbell, 1796.

2 volumes bound in 1, 8vo. (Lacking title page to volume I.) Circa 1880 one-quarter morocco with marbled boards, smooth spine with gilt lettering (crack to spine, hinges started with library repair light scuffing). Provenance: William Wells, via descent (manuscript note bound in); The Gilpin Library, Chicago Historical Society (bookplate, library markings, manuscript note, letter from librarian confirming deaccession).

Later edition collection of George Washington's official letters to Congress. TWICE-SIGNED BY CAPTAIN WILLIAM WELLS, to the title page of volume II, and again on the rear flyleaf with purchasing information: "William Wells / Bought at Pitts burgh / in January 1802." Six additional leaves are bound in as preliminaries, with four blank leaves preceded by two pages of manuscript note: "This book was a portion of the library of Capt. William Wells of Fort Wayne, Ind. who was killed at the Massacre at Chicago, 15th August, 1812." The note continues with additional provenance and information about Captain Wells. For additional information about Captain Wells, please visit the complete listing at [www.hindmanauctions.com](http://www.hindmanauctions.com).

\$500 - 700

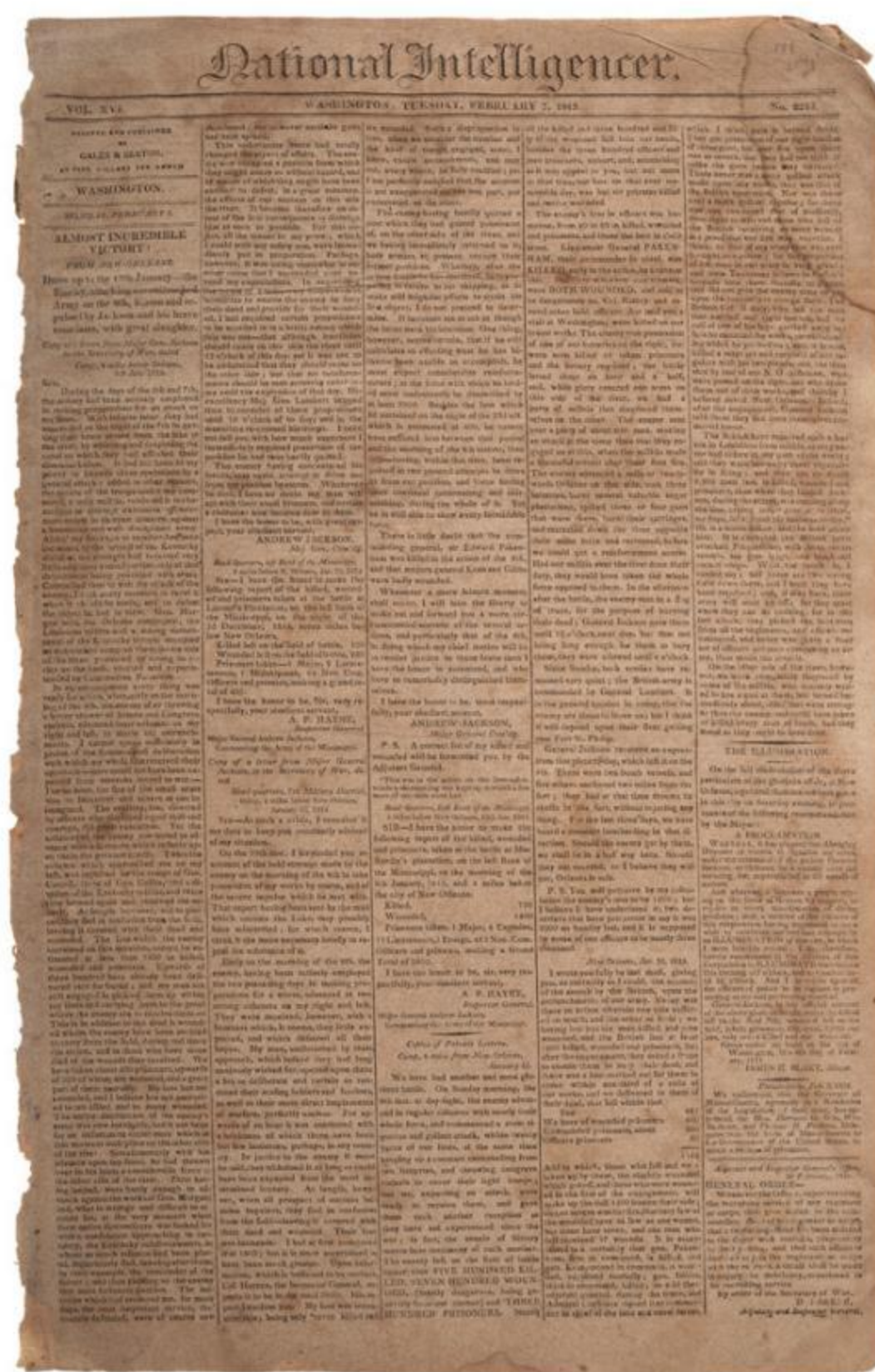
27

[WAR OF 1812]. *National Intelligencer*. Vol. XVI, No. 2243. Washington, DC: Gales & Seaton, 7 February 1815.

4pp., folio, 12 1/2 x 19 3/4 in. Disbound (areas of separation at centerfold, toning, staining throughout, chipping, short tears, and some loss to edges and corners).

The issue contains prominent front page "stacked" headlines: "Almost Incredible Victory! / From New Orleans / ...the Enemy...beaten and repulsed by (Andrew) Jackson...with great slaughter." Five columns of text are also included on the front page, providing a detailed report of the victory of the US forces at the Battle of New Orleans, the final battle of the War of 1812.

\$600 - 800





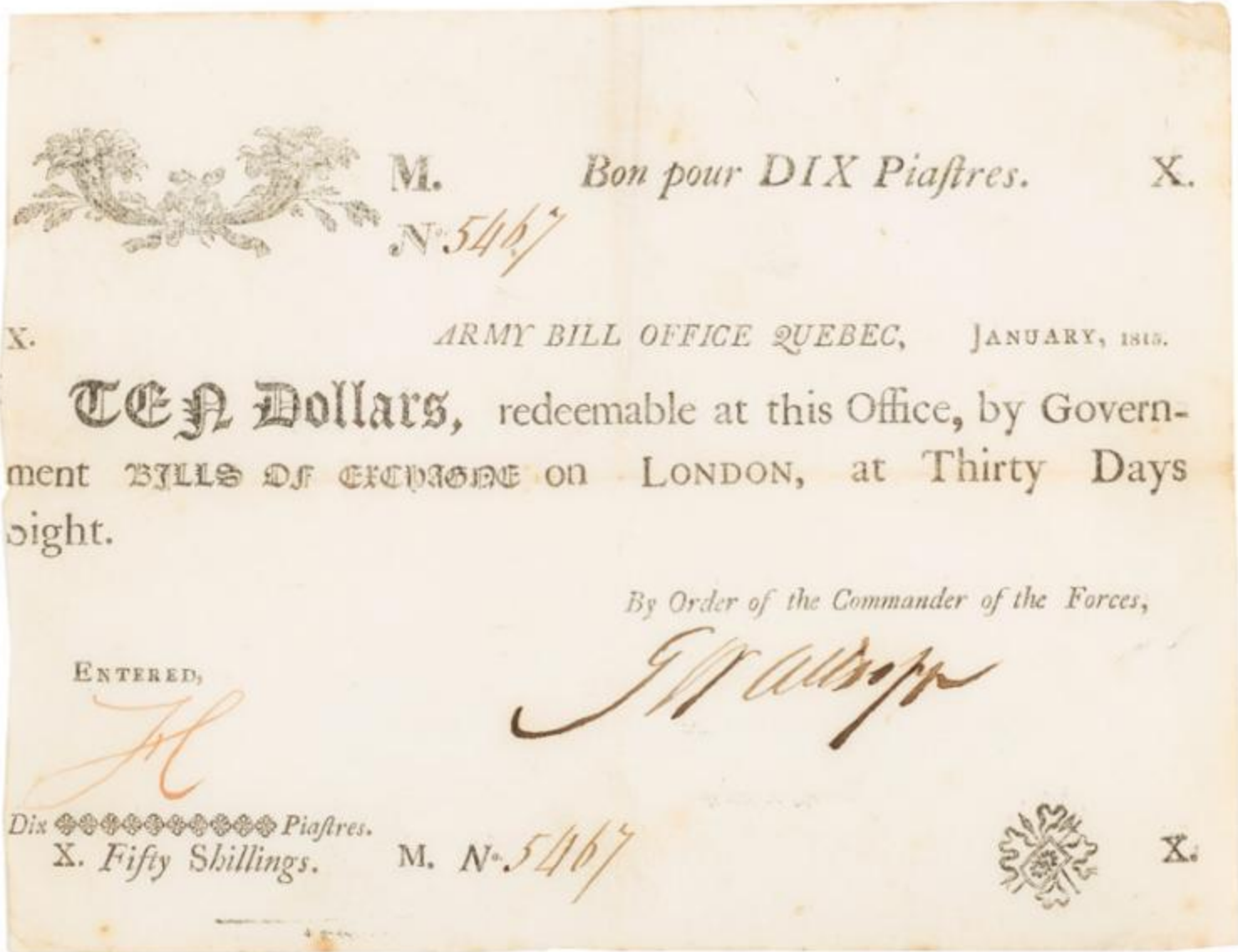
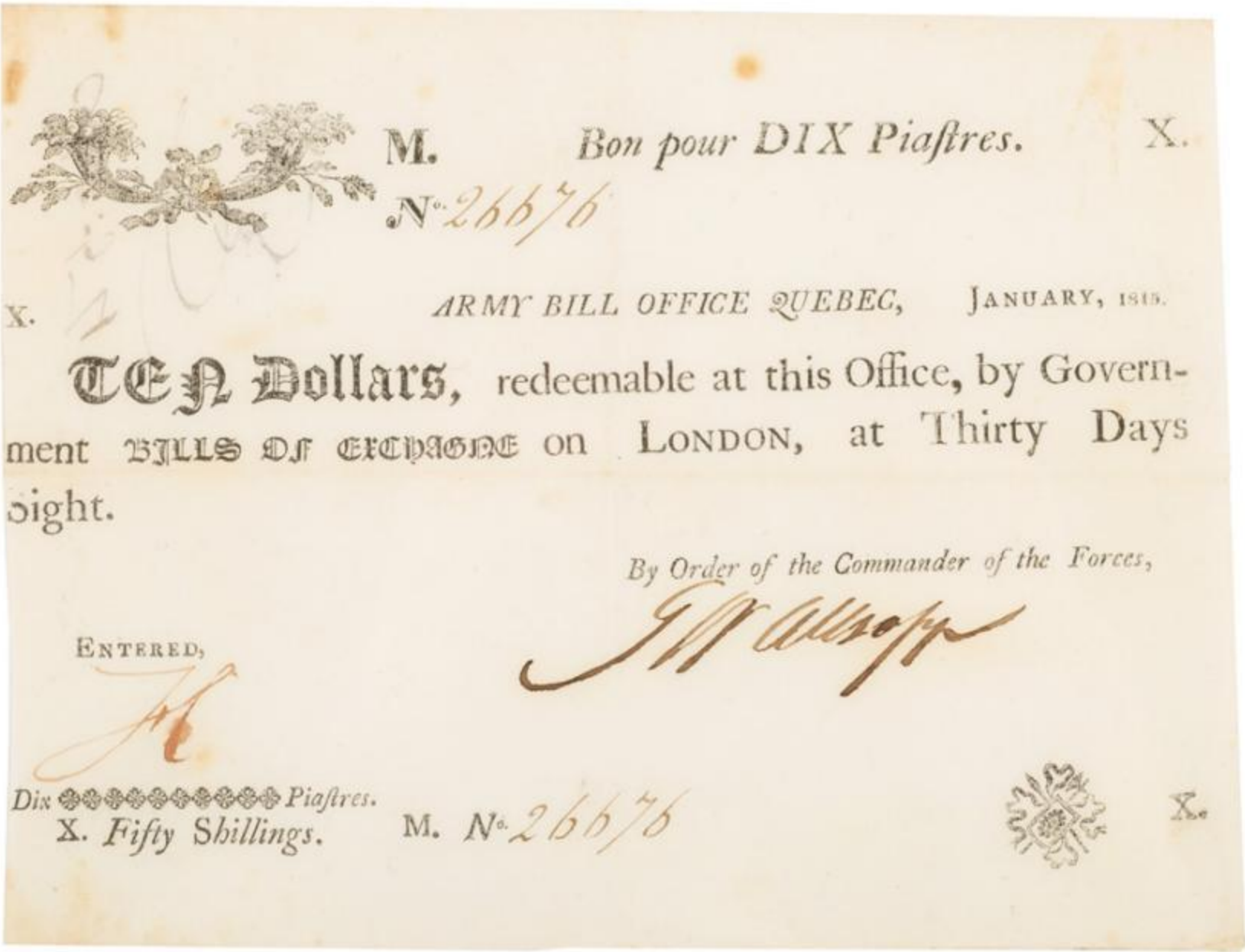
28  
[WAR OF 1812]. Canadian Army Bill, 10 Dollar note issued January 1815.

Approx. 7 x 5 3/8 in. partially printed note (occasional spotting, light fold lines). 10 Dollars, 10 Piastrs, 50 Shillings, from the Quebec Army Bill Office, January 1815. Serial Number 26676. Signed by Commander of the Forces, George Waters Allsopp (1769-1837). Classified by PMG as Choice Extremely Fine 45 and labeled a “Contemporary Counterfeit” note because of the “EXCHAGNE” misspelling. Accompanied by note from PMG regarding the “Contemporary Counterfeit” label.

Allsopp was a businessman, politician, office holder, and militia officer. In April 1812, Allsopp became lieutenant-colonel of the Cap-Santé battalion of militia, and also served as an extra cashier in the Army Bill Office at Quebec in 1814 and 1815.

During the War of 1812, these army bills were legal tender issued by the Army Bill Office in Quebec and used for the purchase of supplies and the payment of troops. This is the last of four different dated issues listed in the Charlton book. Almost all of these notes were redeemed in 1815 because they would no longer earn interest after that year, making them very difficult to find.

\$3,000 - 5,000



29  
[WAR OF 1812]. Canadian Army Bill, 10 Dollar note issued January 1815.

Approx. 7 x 5 3/8 in. partially printed note (occasional spotting, light fold lines, creased corners, trimmed left edge). 10 Dollars, 10 Piastrs, 50 Shillings, from the Quebec Army Bill Office, January 1815. Serial Number 5467. Signed by Commander of the Forces, George Waters Allsopp (1769-1837). Classified by PMG as Choice Very Fine 35 and labeled a “Contemporary Counterfeit” note because of the “EXCHAGNE” misspelling. Accompanied by note from PMG regarding the “Contemporary Counterfeit” label.

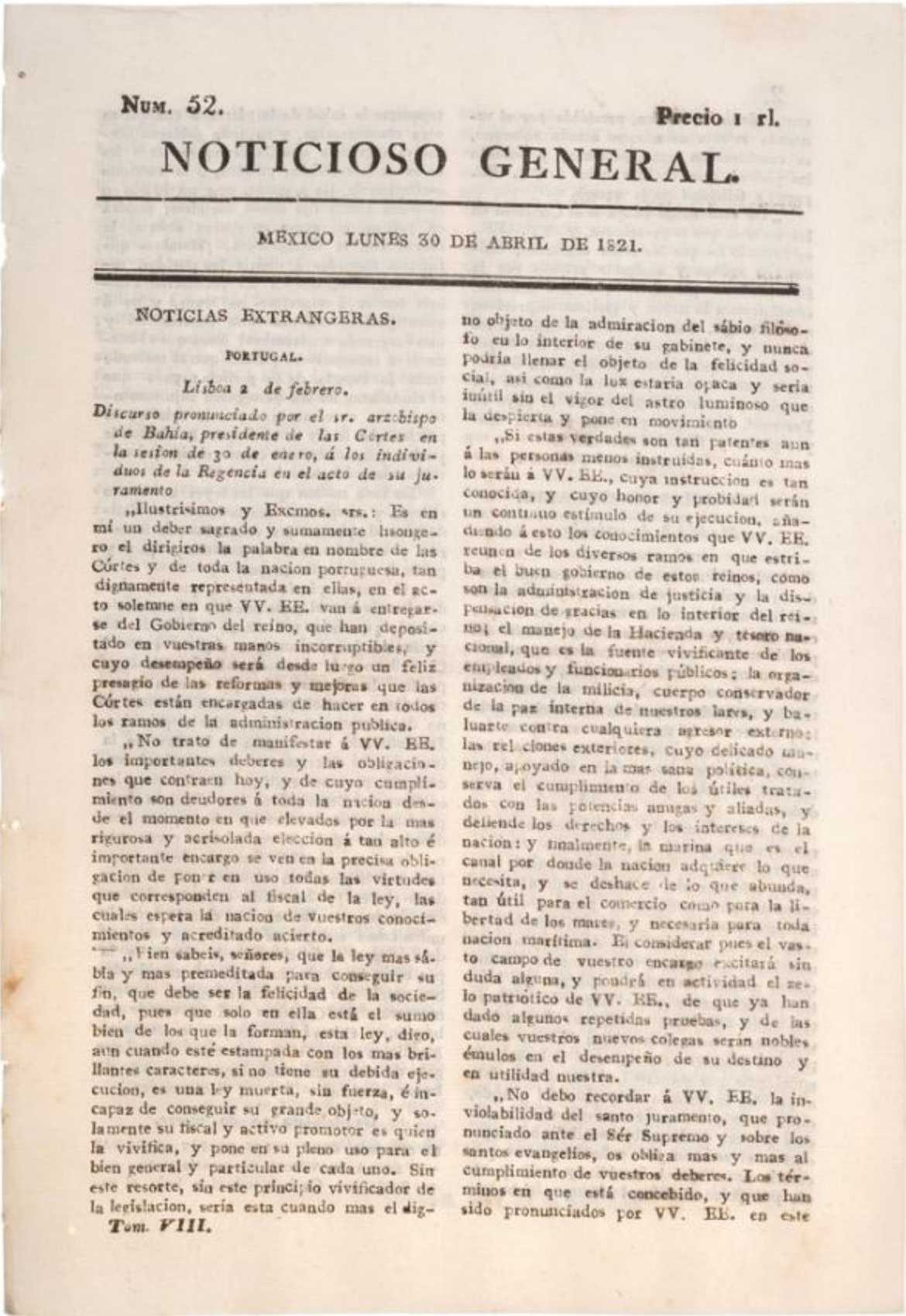
\$3,000 - 5,000

30  
[MEXICAN WAR OF INDEPENDENCE]. *Noticioso General*. No. 52. Mexico: D. Juan Bautista de Arizpe. 30 April 1821.

4pp., folio, 7 3/4 x 11 1/2 in. Disbound (partial separation at centerfold, occasional spotting, some chipping to edges).

Scarce Spanish language newspaper printed in Mexico containing coverage of the Mexican War of Independence from Spain, an armed conflict and political process that began in September 1810 and ended in September 1821, resulting in Mexico's independence from the country.

\$400 - 600







31  
NEBEL, Carl (1805-1855). Battle of Palo Alto. From *The War Between the United States and Mexico Illustrated*, [Paris: LeMercier, 1851].

Lithograph with hand-coloring heightened in gum arabic, 355 x 465 mm sheet. Slight toning, browning verso from old framing, mostly marginal inkstain lower margin. *Provenance*: Acquired Dorothy Sloan (26 September 2007, lot 178).

FIRST EDITION of the first illustration from George Wilkins Kendall and Carlos Nebel's work, "the very best American battle scenes in existence" (Bennett *American Nineteenth-Century Color Plate Books*, p.65). "Of all the Mexican War lithographs, perhaps the dozen by Kendall and Nebel are the most popular, as well as the most accurate" (Tyler, *The Mexican War, A Lithographic Record*, p.18). The lithograph shows the battle from the perspective of a viewer behind the U. S. lines looking south toward the Mexican position, and the details of the uniforms are considered generally correct.

Property from the Collection of Dr. Brant Mittler

\$800 - 1,200

32  
[EARLY PHOTOGRAPHY]. Full plate daguerreotype portrait of a Scottish junior officer, possibly from the 92nd Gordon Highlanders. Ca 1850.

Full plate daguerreotype portrait of a British junior officer featuring fine gold highlighting. (Image focus soft in many areas, with some loss to image, light tarnishing, and scratching around edges and area of imperfection at/near subject's legs; no mat or preserver; resealed.) Housed in a red leatherette case (surface wear throughout, separation/fraying to fabric lining spine interior, and some discoloration to upper left portion of velvet pad). The young male subject displays the uniform and equipment of a junior officer of a Scottish Highland regiment in the British Army, including ostrich feather bonnet with white plume, white horsehair sporran with two rows of three tassels, diced color pattern kilt, white cross belt with gilded breast plate, and Pattern 1828 Highland broad sword.

Based on the pattern of his sporran, tartan, and white bonnet plume, the subject might be a 92nd Gordon Highlander, though this cannot be confirmed by his cross-belt breast plate as it is out of focus.

\$2,500 - 3,500





33

[EARLY PHOTOGRAPHY] – [MILITARIA]. Half plate ambrotype of a double-armed British soldier with companion CDV. Ca 1857-1858.

Half plate ambrotype (small fleabites to enamel); housed in full leather case (wear to velvet pad, scuffs, wear to extremities).

[With:] Vignetted CDV, copy image of the ambrotype. [Dublin]: Gluckman, n.d. 2 1/4 x 3 3/8 in. albumen CDV on cardstock mount (toned). Period ink inscription to mount verso of photographer's name and address: "Gluckman / 24 Upper / Sackville Street."

A provocative image of an anonymous British infantry officer in campaign kit, probably relating to the Indian Mutiny, ca 1857-58. Based solely on the companion CDV identifying the pioneering Dublin photographer, perhaps an officer from one of the British Army's resolute Irish regiments. The quilted cover of the early style cork sun helmet is rarely encountered in British military photography of the period, yet the style had practically supplanted regulation headgear in India based on contemporary illustrations of the Mutiny. The light-colored tunic made of cotton or linen, more comfortable in hot climates is decidedly non-regulation and purposely lacks rank insignia for anonymity in the field. The cuffs, however, are in a proprietary dark regimental facing color. The buttons cannot be read but would also be of proprietary regimental pattern. Significantly, this young officer displays Colt's famous M1851 Navy revolver, likely made in Colt's London factory. Private purchase Colt Navy revolvers were a preferred sidearm and saw significance service in both the earlier Crimea War and the Indian Mutiny during the 1850s. His sword is the regulation British P1822/45 for company-grade infantry officers in a typical black leather scabbard. As ambrotypes are all one-of-a-kind, the companion CDV copied from the original would allow quantity photographs to be distributed among family and friends as the officer sailed off to guard the empire.

\$900 - 1,200



34

[EARLY PHOTOGRAPHY] – [MILITARIA]. Quarter plate daguerreotype of armed English officer.

Quarter plate hand-tinted daguerreotype. (Great clarity, tarnishing to edges.) Housed in a full leatherette case with wear/loss.

Subject sits with his arm and plumed helmet on the table next to him while holding his 1821 cavalry officer's saber with the other arm. His epaulettes, collar devices, buttons, sleeve braiding, 2-piece lion's head buckle, and sword guard are highlighted gold.

\$1,200 - 1,600



35

[EARLY PHOTOGRAPHY] – [MILITARIA]. MCELROY, photographer. Sixth plate daguerreotype of an elderly British Royal Navy ship's clerk with his dog.

Sixth plate daguerreotype under mat stamped at top, "McElroy." (Soft in clarity, cluster of spots at lower left, otherwise very fine.) Housed in full, pressed paper case (some surface scuffing). A studio portrait of an aged man who appears to be a British Royal Navy ship's clerk, the button arrangement around the cuff (without vertical buttons) of his jacket replicating that rank with no other insignia showing. He is posed with a small dog, possibly a beloved ships' mascot.

\$400 - 600





36

[MILITARIA]. Half plate daguerreotype of US Marine Corps Officer, Lieutenant R.L. Browning. Ca 1852-1853.

Half plate daguerreotype with hand coloring. (Strong clarity, hairline abrasion running through the right side of the face, few other surface abrasions/wipes, light tarnish to edges.) Housed in full case with mother-of-pearl inlay (significant damage to case, mother-of-pearl flower detached from case cover, interior and exterior wear to hinge, mat preserver damaged).

Studio portrait of an antebellum Marine officer in full dress identified on satin pad as "Lieut. R.L. Browning. / Cincinnati, Ohio." Details are pristine including, presumably, the parchment commission document he is holding in his white gloved hand. He poses with a ubiquitous Marine Mameluke dress saber cradled upside down so that the underside of the hilt with ivory grips is just visible. The rare rectangular Model 1842 "USM" belt plate on stippled field (Gavin *FIGURE 185*, p. 234) is noteworthy, along with the delicate red tinting on the sash.

R.L. Browning was commissioned a 2nd lieutenant in the Marine Corps on 24 November 1852. This daguerreotype almost certainly dates to 1852-1853 corresponding to Browning's commission as 2nd lieutenant. He was promoted to 1st lieutenant on 29 November 1858 and was lost in the Pacific with the ship USS *Levant* in 1860. The tragic history behind this young officer is both significant and compelling as the mysterious loss of the USS *Levant* was never satisfactorily explained.

\$3,000 - 4,000

37

[CIVIL WAR]. Half plate tintype showing Company D, 2nd Tennessee Cavalry Regiment.

Half plate hand-colored tintype (some darkening at perimeter). Inscription on green paper housed with plate reads: "Co D / 2 Regt Tenn Cav." (dampstain to paper).

The image shows the Union regiment mustered outside with the expertly hand-colored American flag guidon. Their muskets, carbines, and Colt revolving rifles are clearly visible. Company D of the 2nd Tennessee Cavalry (Union) was primarily mustered from Blount County, near Knoxville. This image was published in The Tennessee State Library and Archives project "Look Back: The Civil War in Tennessee." (ID#: maur038).

\$3,000 - 4,000





38

[CIVIL WAR]. Sixth plate tintype of a double-armed soldier tentatively identified as James M. Andrus, Company G, 1st New York Infantry.

Sixth plate tintype. (Exceptionally clear image.) Housed under mat, glass, and preserver; no case. With a modern, inked note suggesting that the subject might be "J. Andross, Keeseville, NY." However, research suggests that the subject might be 18-year-old James M. Andrus (1842-1910), from Addison, NY, who enlisted in Company G, 1st New York Infantry on 12/31/1861 and was later discharged for disability 9/27/1862. The 1st New York was issued P53 Enfield Rifles in early 1862 and the young private carries that weapon in addition to a short sword.

Andrus later mustered into Company G, 2nd New York Veteran Cavalry 10/10/1863, serving until 11/8/1865 when he mustered out at Talladega, AL.

\$1,000 - 1,500



39

[CIVIL WAR]. Full plate tintype of Civil War drummer James V. Roberts, 118th New York, posed with drum and weaponry. [With:] personal, war-date Bible.

Full plate tintype of drummer James V. Roberts, 118th NY. (Slight loss of emulsion at edges, appears to have been framed, never cased). Roberts is posed with a U.S. Infantry drum at his side, a pistol in his belt, and his hand resting upon the handle of a sword.

[With:] *The Holy Bible, Containing Old and New Testaments*. London: G.E. Eyre and W. Spottiswoode, 1855. 32mo. (Title page detached, gatherings loose, toned.) Contemporary pressed paper boards (lacking spine, hinges fragile, scuffs to extremities). *Provenance*: James V. Roberts (ownership inscription to inner front board); Mary E. Roberts (stencil to front free endpaper, according to the 1860 Census in Plattsburgh, NY, Mary E. was sister to James, 3 years his senior). Features a presentation bookplate printed in blue and red with an American flag with a riband reading "To the Defenders of their Country!" reading, "Presented by the Clinton Co. B.S.N.Y. September, 1862" followed by Bible verses.

James V. Roberts (1845-1863) enlisted on 21 July 1862 at Plattsburg, Clinton County, NY as a private at just 18 years old. He was mustered into Company H of the 118th New York Infantry, participating in the Siege of Suffolk, but died of disease on 7 October 1863 at Fort Monroe, VA.

\$800 - 1,200

40

[CIVIL WAR]. A group of 7 photographs, highlighted by ninth plate ruby ambrotype of Gorham P. Dunn, 12th New Hampshire Infantry, KIA Cold Harbor.

Ninth plate ruby ambrotype. (Strong clarity, discoloration and some wear to edges.) Housed in full, pressed paper case (surface wear, reinforced at hinge). A seated portrait of a bearded sergeant with modern paper label identifying the subject as "Gorham P. Dunn, 12th NH Infy."

At the age of 28, Gorham P. Dunn (1835-1864), a carpenter by trade, enlisted as a sergeant and mustered into Company H, 12th New Hampshire Infantry on 9/9/1862. He was promoted to second lieutenant 2/4/1863, then first lieutenant 2/1/1864. However, months later, Dunn was struck with a minie ball through the breast and killed in action at Cold Harbor, VA, on 6/3/1864.

[With:] 6 CDVs of soldiers, including: standing subject identified on verso, "Charles Wiltshire." Dover, NH: Brigham. 2-cent revenue stamp on verso. – Seated view of a soldier. Pittsfield, NH: H.W. Osgood. – Seated studio view of a soldier. Lowell, MA: G.E. Mitchell. – Standing view of unidentified soldier. Philadelphia, PA: M.S. Hagaman. 2-cent revenue stamp on verso (clipped corners). – CDV of a captain. Oswego Co., NY: J. Ford Morris. 2-cent revenue stamp on verso. – Vignetted view of a soldier. Frederick, MD: J. Byerly. – Together, 6 CDVs, 2 1/4 x 3 5/8 in. or smaller on cardstock mounts. Condition generally fair to very good, with some toning, fading, occasional spotting.

\$500 - 700







41

[CIVIL WAR]. Sixth plate ruby ambrotype of an armed soldier, possibly representing the 3rd or 4th New Hampshire Infantry.

Sixth plate ruby ambrotype. (Strong clarity, few spots and light edge wear to plate.) Housed in full, pressed paper case (hinge partially separated, some surface residue, edge and corner wear). Velvet interior of case includes stamp from R.W. Addis' Lancaster Gallery in Pennsylvania, but the case may not be original to the image as Addis was not operating a gallery in Lancaster during the Civil War.

Studio portrait of a steely-eyed early war New Hampshire infantry private wearing a distinctive "deerstalker" hat known to have been worn by the 3rd and 4th New Hampshire Infantry, possibly others. The unique but short-lived headgear was described as "a cap of mixed brown stuff with stiff visor in front and back" (Todd, Vol. II, p. 986). The nine-button state-issue frock has cloth shoulder straps trimmed in pale blue infantry branch of service color. The musket he holds appears to be a Model 1842.

\$300 - 400



42

[CIVIL WAR]. [LONG, Enoch (1823-1898), photographer]. Quarter plate tintype of a Federal Cavalryman. [St. Louis, MO]: ca summer 1861.

Quarter plate tintype with hand coloring. (Overall very fine condition, slightly soft clarity, few scattered spots to plate.) Housed under mat, glass, and preserver; no case.

A classic pose of an early war Western cavalryman holding a brace of Model 1860 Colt Army revolvers (the pistol on right is unclear), standing before the distinctive Benton Barracks painted canvas backdrop of iconic St. Louis photographer Enoch Long.

\$1,500 - 2,500



43

[CIVIL WAR]. Quarter plate tintype of two Union soldiers including a double-armed cavalryman.

Quarter plate tintype seated portrait of two Union parads, featuring hand tinting and gold highlighting. (Abrasion to upper edge of image, oxidation spots to mat and preserver; unsealed.) Housed in a fully separated pressed paper case (general wear throughout, including a noticeable puncture and discoloration to velvet pad).

Subject seated to right wears corporal's chevrons on his non-regulation coat and a holstered revolver on his belt. He also holds a cavalry saber in his lap. The gentleman seated at left also appears to be a soldier, though the military characteristics are less evident. He, too, wears a non-regulation coat with military brass buttons, and knee-high leather boots, usually worn by mounted troops. Saber guard, buttons, and belt plate all highlighted gold; cavalryman's pant stripes and sleeve chevrons hand-tinted yellow.

\$300 - 500



44

[CIVIL WAR]. Sixth plate ruby ambrotype of a double-armed Union bass drummer posed with his instrument.

Sixth plate ruby ambrotype portrait of a Union drummer. (Darkening and deterioration to image around edges, with spotting to preserver; unsealed.) Housed in a nearly fully separated pressed paper case (significant wear throughout, including almost full separation at spine, with repair). The bearded federal musician is armed with a belted pocket revolver and Sheffield Bowie knife, possibly photographer's props. He stands next to a large unpainted drum and holds a beater in one hand. The "US" on his belt plate and his shoulder straps both feature gold highlighting.

The unpainted drum suggests a militia antecedent, together with the drummer's antiquated shoulder straps sometimes associated with musicians. This image is said to be featured in Norm Flayderman's *The Bowie Knife: Unsheathing an American Legend*.

\$600 - 800



45

[CIVIL WAR]. Two sixth plate tintypes of double-armed soldiers posed before the same American flag.

Two sixth plate tintypes. (Focus a bit soft, but details visible, very good contrast, slight discoloration to surface of tintype of corporal.) Housed together in a double thermoplastic Union case with floral design (few more chips to edges).

A fine near cameo pair of resolute soldiers in typical nine-button frock coats, armed with conversion muskets and belted Sheffield knives. These men are flanked by a delicately tinted American flag reflecting both early war patriotism and an unknown photographer's signature studio prop. Under closer scrutiny the corporal on the left shows the rarely seen crossed ax shoulder insignia of an attached pioneer company, more likely in this case to have been serving in the Eastern Theater with the Army of the Potomac as opposed to Rosecrans' later Pioneer Brigade in the west. The private on the right has added a private purchase revolver butt forward in pristine leather holster, a detail that suggests fairly early war.

\$800 - 1,200



46

[CIVIL WAR]. Sixth plate tintype of two US Infantry privates holding uncommon pistols, including possible Volcanic pistol.

Sixth plate tintype. (Image a touch dark, soft detail, some residue, surface wear to plate.) Housed in full, pressed paper case (surface wear). Studio portrait of a pair of infantry privates both with uncommon pistols. The fellow at left appears to hold a Volcanic pistol while the subject at right seems to be holding an Allen & Wheelock revolver. They are wearing shell jackets with cloth epaulettes suggesting that they could be from Illinois or New York.

\$400 - 600







47

[CIVIL WAR]. Sixth plate tintype of a hearty fellow displaying a Model 1849 Colt pocket revolver and a sheathed Bowie knife.

Sixth plate tintype. (Image dark, moderately soft clarity, few minor scratches/dings to plate.) Housed in half, pressed paper case (surface wear/loss). A studio portrait of a hearty fellow in a distinctive checked shirt and frontier cravat, perhaps a new recruit, wearing a tasseled smoking cap. The subject displays in profile a Model 1849 Colt pocket revolver together with an intimidating sheathed Bowie knife. Civilian or volunteer, behind the square-jawed subject is a distinctive painted backdrop featuring an expansive theme with a wagon leading to a shore battery overlooking a river.

\$300 - 400

48

[CIVIL WAR]. Sixth plate tintype of a Union Cavalry private with sword and Bowie knife.

Sixth plate tintype. (Image dark, possible unvarnished, moderately soft clarity, few surface scratches.) Housed in full, pressed paper case (reinforced at hinge, some surface loss). A standing view of a cavalry private wearing a regulation shell jacket with obligatory sword and imported civilian Sheffield Bowie knife tucked in his belt.

\$250 - 350



49

[CIVIL WAR]. Sixth plate tintype of Union cavalryman posed with multiple weapons.

Sixth plate tintype. (Image a bit dark, contrast weak but details still discernible, wear to perimeter where plate meets mat.) Housed under mat, glass, and preserver; no case. An unidentified, well-armed cavalry private is shown wearing a regulation shell jacket with early war brass shoulder scales and a Model 1858 Hardee hat with crossed sabers insignia. He is armed with four weapons, including a pistol and two belted knives. The fourth is difficult to discern.

\$400 - 600







51  
[CIVIL WAR]. Ninth plate tintype of Union cavalry officer displaying a Model 1851 Colt Navy revolver.

Ninth plate tintype portrait with fine gold highlighting. (Image a bit dark, one significant spot to mount; unsealed.) Housed in a pressed paper case (general wear and separation with repair to spine). 2-cent revenue stamp affixed at back of case.

The young first lieutenant of cavalry wears a pork-pie style hat featuring gold-highlighted crossed saber insignia and presents his M1851 Colt Navy revolver to the camera. His shoulder straps and buttons are also highlighted gold.

\$300 - 400



52  
[CIVIL WAR]. Sweetheart locket containing ambrotype of a 5th US Infantry sergeant.

1 1/2 in. dia. ambrotype with hand coloring. (Exceptional clarity and contrast, tarnish to edges, few small imperfections to glass.) Housed in sweetheart locket (some surface wear to case). Locket features floral motif on front and house or barn on back.

A studio portrait of a sergeant posed with his sword, possibly from Company A, 5th US Infantry, as indicated by the insignia on the Hardee hat resting on the pedestal beside him.

\$300 - 400



53  
[CIVIL WAR]. Woman's woven belt with buckle containing gem-size tintype of a Civil War soldier.

24 in. long silk, woven belt with floral motif (some short tears throughout, some fraying, few spots), complete with thin metal buckle containing 5/8 in. diameter tintype portrait of a young Civil War soldier.

\$300 - 400

54  
[CIVIL WAR]. ABBOTT, J.H., photographer. CDV of actors at Albany Sanitary Fair. Albany, NY: ca 1864.

2 1/4 x 3 5/8 in. CDV on cardstock mount (rich tonality, possible light trimming to edges). Photographer's imprint on verso. A group of 8 non-Native adults and children posed in Iroquois clothing and with objects of Iroquois design. These individuals were likely the overseers of the "Indian Wigwam" booth at the fair, which was a major hit according to an article in a Fulton County, NY newspaper reporting on the event.

The United States Sanitary Commission, created in June of 1861, was purposed to support US Army soldiers during the Civil War, especially with their growing sanitary needs including medicine and other hospital supplies. From 1863-1865, the primary means of fundraising for the USSC was hosting "sanitary fairs" in northern cities, by which local communities could get involved and contribute to the war effort. These fairs were typically held by women from the upper classes of society, and included a variety of attractions such as booths, expositions, balls, parades, auctions, raffles, and more. All together, these fairs raised a total of 4.5 million dollars for the USSC. Reference: Mercer, Paul. "With the President's Permission..." How New York Acquired the Preliminary Emancipation Proclamation." New York State Library. 2010.



\$300 - 400





54A

[CIVIL WAR]. BRADY, Mathew, photographer. Exceptional album containing 120 CDVs of Union generals and officers, incl. Joshua Chamberlain and George A. Custer. New York, NY: E. & H.T. Anthony, 1860s.

4to, full-navy morocco album, spine in 6 compartments with 5 raised bands gilt, gilt lettered "album" in 1, with 4 bone foliate bosses to each board (minor scuffing, spine sunned). Album contains 120 cartes de visite of Union generals, 2 1/4 x 3 1/2 in. or smaller, on cardstock mounts, most credited to Mathew Brady and/or E. & H.T. Anthony, although examples by Charles D. Fredricks & Co. (New York, NY), J.E. McClees (Philadelphia, PA), and other photographers are also included. Many with 2-cent revenue stamps affixed to mount versos. Condition generally very good to excellent, with many nearly untouched, some with corner/edge wear.

The subjects, identified in pencil on verso and on album pages, include: Winfield Scott. – George McClellan. – U.S. Grant. – W.T. Sherman. – George Meade. – Joseph Hooker. – Philip Sheridan. – Henry Halleck. – Benjamin Butler. – Nathaniel Banks. – John Ellis Wool. – John Adams Dix. – Ambrose Burnside (after lithograph/engraving). – John Fremont (after lithograph/engraving). – Irvin McDowell. – Don Carlos Buell. – Edwin Sumner. – Philip Kearny (lithograph/engraving). – O.M. Mitchel. – William S. Rosecrans. – J.S. Wadsworth. – Erasmus Keyes. – Fitz John Porter. – David Hunter. – S.R. Curtis. – John Sedgwick. – William S. Harney. – John G. Foster. – O.O. Howard. – Henry W. Slocum. – William F. "Baldy" Smith. – Andrew Porter. – Winfield Scott Hancock. – Alexander McCook. – Horatio G. Wright. – George Stoneman. – William J. Worth. – C.F. Smith. – Gordon Granger. – E.A. Hitchcock. – Hugh Judson Kilpatrick. – Wesley Merritt. – David M. Gregg. – George A. Custer. – George H. Thomas. – James B. McPherson (possibly after lithograph/engraving). – Quincy Adams Gillmore (after lithograph/engraving). – J.F. Reynolds, KIA Gettysburg. – John N. Brannan. – Jeff C. Davis (after lithograph/engraving). – Robert Anderson. – Jesse Lee Reno. – Montgomery Meigs. – E.D. Townsend. – John A. Rawlins. – G.K. Warren. – Alexander S. Webb, MOH Gettysburg. – Thomas L. Kane. – Frederick Winthrop. – Marsena Rudolph Patrick. – George Sykes. – Rufus Ingalls. – Samuel D. Sturgis. – Theodore Runyon. – Thomas J. Wood. – Nelson Taylor. – Nathan Kimball.

E.R.S. Canby. – Nelson Miles. – Daniel Craig McCallum. – David Hunter Strother. – Francis Fessenden. – John W. Geary. – Thomas C. Devin. – George Crook. – James B. Fry. – Joshua Lawrence Chamberlain, MOH Gettysburg. – A.B. Eaton. – Lysander Cutler. – Cuvier Grover. – Seth Eastman. – Henry Baxter. – G.A. DeRussy. – William A. Hammond. – Alvin P. Hovey. – Duncan Lamont Clinch. – Sylvester Churchill. – Walter C. Whitaker. – John Wynn Davidson. – Brigadier General Rosenthal (?). – Jacob Lauman. – J.C. Caldwell. – J.G. Robinson. – James S. Robinson. – James L. Kiernan. – Samuel S. Carroll. – J.C. Robinson. – Joseph F. Knipe. – Albert L. Lee. – Colonel Roberts (?), Michigan. – George Washington Deitzler. – Thomas Ewing. – John S. Mason. – Francis C. Barlow. – Seth Williams. – Robert Williams. – John M. Corse. – William P. Carlin. – George Henry Gordon. – Richard W. Johnson. – M.M. Crocker. – Orlando M. Poe. – Calvin E. Pratt. – Lucius Fairchild. – Leonard Fulton Ross. – John Blair Smith Todd. – Alfred W. Ellet. – Colonel Frederick George D'Utassy with flag. – Colonel Farnham (?). – Colonel Berdan (after lithograph/engraving). – Elmer Ellsworth (after lithograph/engraving).

\$15,000 - 20,000





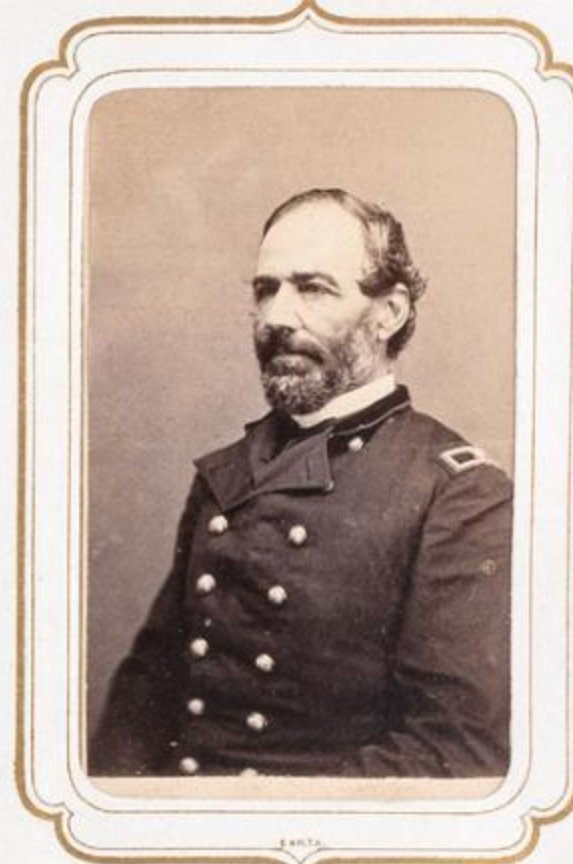
*J.B. Fry*



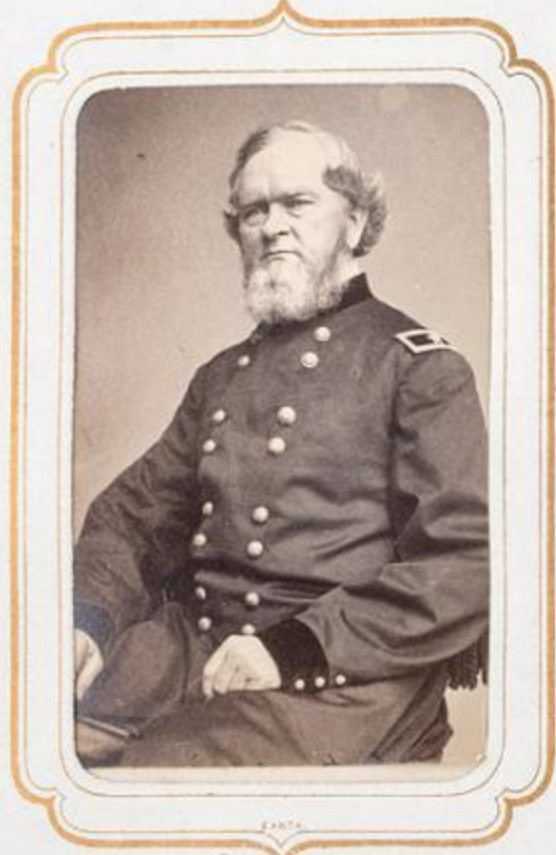
*Chamberlain*



*Groves*



*Eastman*



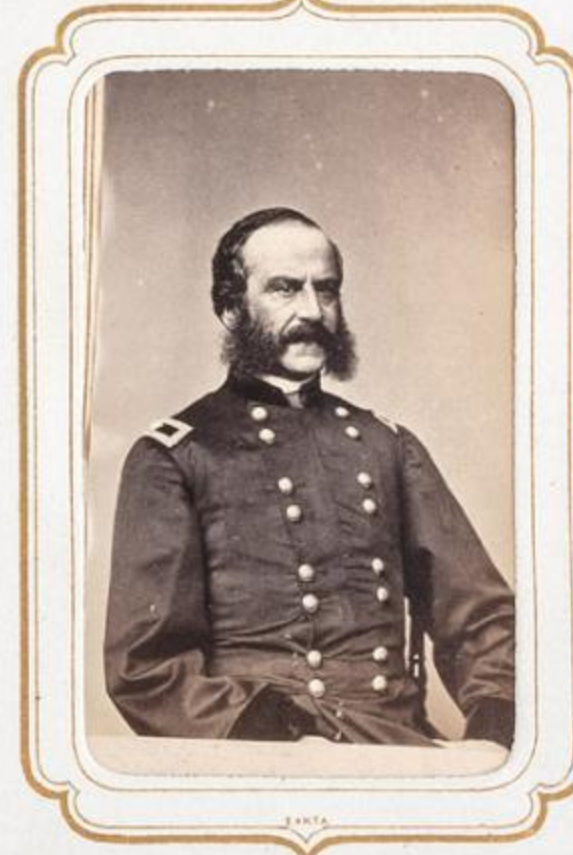
*B. Eaton*



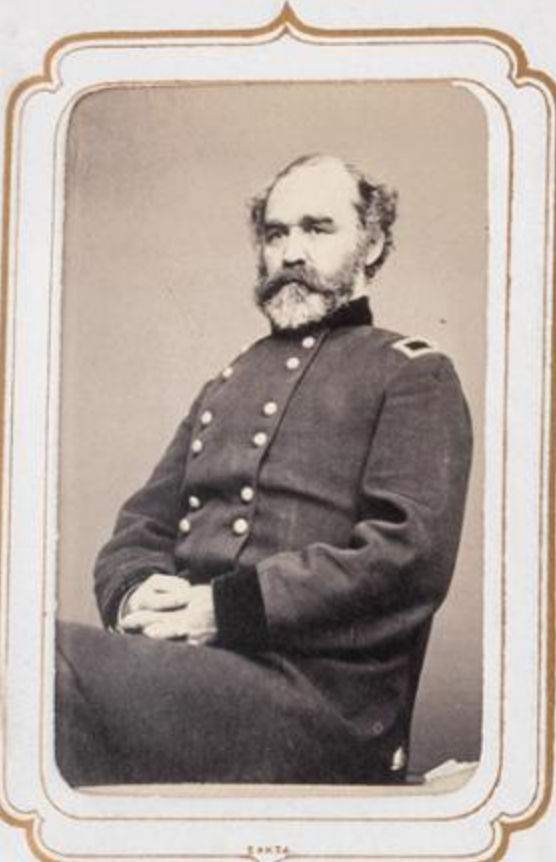
*L. Butler*



*Batten*



*DeRussy*



*Meigs*



*D.D. Townsend*



*Warren*



*Andy Webb*



*Rawlings Chief of Grant's staff*



*Parke*



*Hans of Bueland*



*Winthrop*



55

[CIVIL WAR]. CDV of Cabot J. Russell, 54th Massachusetts Infantry Regiment, KIA at Fort Wagner. [Boston: Whipple], ca 1863.



2 1/4 x 3 5/8 in. CDV on cardstock mount (toning throughout, with wear to edges and corners). Mount recto bears penciled identification, "Russell." Verso bears ink inscription, "CBF / Cabot Jackson Russel (sic) Joined 44th as private went into the 54 (Black) regiment as Captain & was wounded and carried prisoner to Charles-ton [indecipherable] the first attack on Fort Wagner," and pencil inscription, "died that same night we suppose as nothing satisfactory was ever found of him." Russell is featured here wearing first lieutenant shoulders straps and sitting slightly turned toward a table upon which he rests one arm. He is holding what appears to be a small piece of paper in his hands.

Cabot J. Russell enlisted in the summer of 1862, receiving his sergeant's stripes and mustering into Company F of the 44th Massachusetts Infantry Regiment by that autumn. When Massachusetts Governor John A. Andrew organized the 54th Infantry Regiment, he requested that white soldiers serving in the 44th regiment be on hand to serve as officers of the new African American regiment. Russell answered that call, and was commissioned a first lieutenant of Company D of the 54th in March of 1863. He was soon promoted to the rank of captain, as of Company H, in May.

Russell and his new command resisted Confederate troops at Grimball's Landing, saving the 10th Connecticut Infantry from destruction and suffering 31 casualties and 12 men captured. Russell's captaincy was a trial by fire, as his unit almost immediately thereafter engaged at Fort Wagner. On 18 July 1863, Colonel Robert Gould Shaw led the 54th against the garrison, advancing toward the rampart upon which he and Russell both sustained mortal gunshot wounds. It is believed that both of their bodies were buried with the enlisted casualties in a mass grave at Fort Wagner, as Russell's remains were never recovered.

Various sources report that Russell and his father shared anti-slavery beliefs, which may have influenced Russell's initiative to join the 54th Massachusetts.

\$600 - 800

56

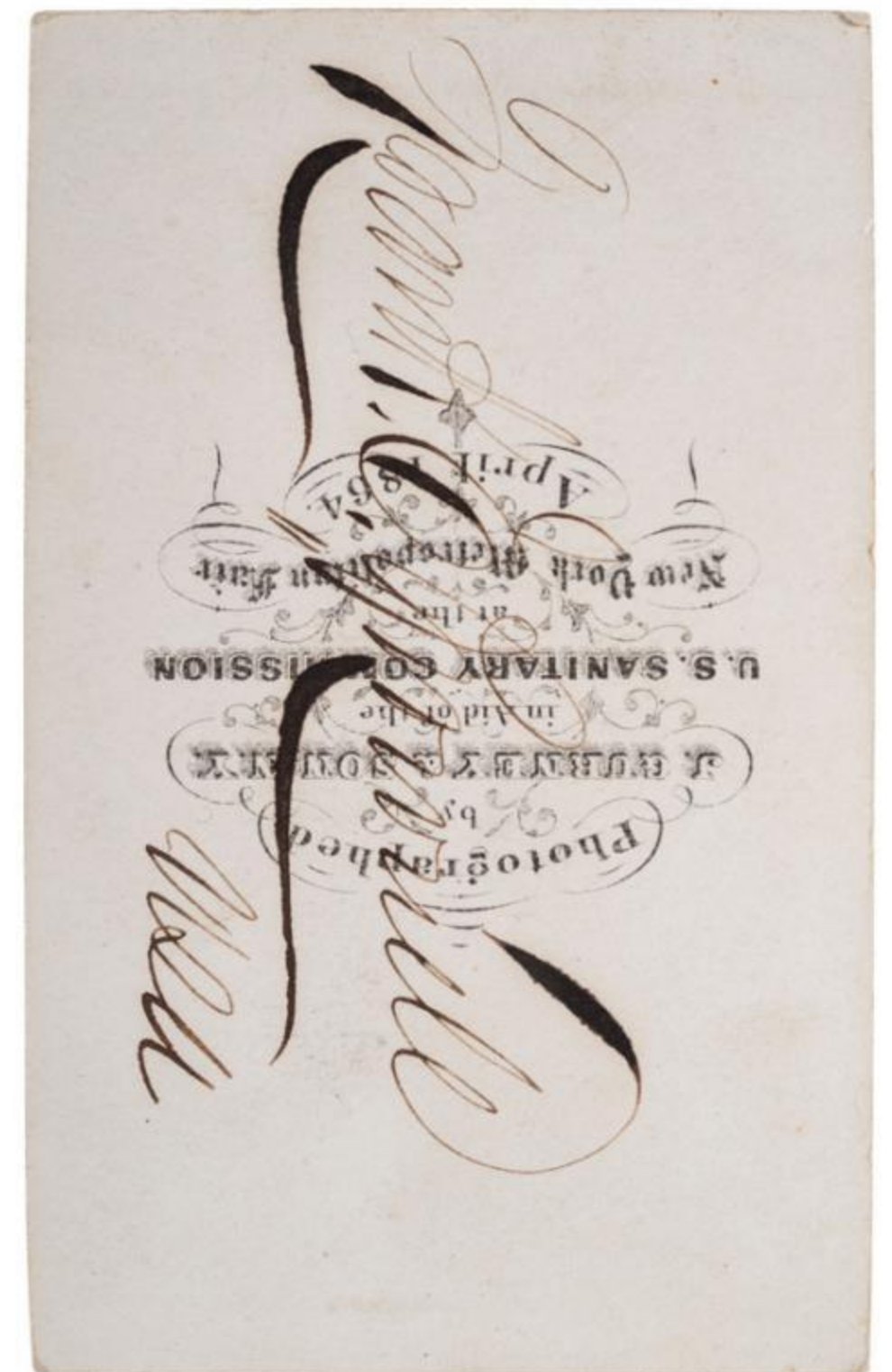
[CIVIL WAR]. BROWNELL, Francis (1840-1894). Autographed CDV of First Lieutenant Francis Brownell with manuscript poem.

Standing view of Francis Brownell as first lieutenant, autographed on verso ("Frank E. Brownell/ USA"). New York, NY: J. Gurney & Son. 2 1/8 x 3 1/2 in. CDV on cardstock mount (soiling mostly to top half of image/mount, signature strong). First Lieutenant Francis Brownell is shown in uniform, proudly displaying the medals on his jacket, while holding a Staff Officer's sword in his left hand.

[With:] 5 x 8 in. anonymous manuscript poem addressed to the Army, honoring Elmer Ellsworth, the first conspicuous casualty of the Civil War (expected folds to poem, some spotting, toning to left half of document). The poem states in part: "Our response all hearts shall thrill:/ Ellsworth's fame is with us still,/ Ne'er to pass away!/ Bring that rebel banner low,/ Hoisted by a treacherous foe/ I was for that they dealt the blow,/ Laid him in the dust."

Francis E. Brownell of the 11th New York Volunteers, the "Fire Zouaves," is best known for slaying Colonel Elmer Ellsworth's murderer, innkeeper and Southern sympathizer James W. Jackson, on the stairs of the Marshall House in Alexandria, VA, near the start of the Civil War. He received the Medal of Honor for his actions in 1877.

\$800 - 1,200





57

[CIVIL WAR]. LILIENTHAL, Theodore (1829-1894), photographer. CDV of 1st New Orleans Volunteer Captain James H. Bradley. New Orleans, LA.

2 1/4 x 3 1/2 in. CDV on cardstock mount (toning to print; mount trimmed, paper residue on verso). Studio imprint and partial period notation on verso, identifying the subject as "Major Bradley, 1st N.O.V."

James H. Bradley enlisted at New Orleans as a captain on 3/6/1864 and was commissioned into Co. H, Louisiana 1st New Orleans Infantry. He later died of disease at New Orleans, 10/2/1864. From 1864 through 1866, the 1st New Orleans was on garrison and guard duty in the defenses of New Orleans.

\$400 - 600



58

[CIVIL WAR]. Albumen photograph of commanders & staff of the 67th Illinois Volunteer Infantry Regiment. [Chicago, IL]: ca 1862.

8 x 6 1/16 in. oval albumen photograph on cardstock mount (some spotting to image, with more significant spotting and discoloration to mount). Pencil inscriptions to mount recto identifying group and subjects, including "1862 Commander and staff of 67th Regt Ills Vols Infantry 1862" above and "Summer 1862 at Chicago / Chaplain of Regt / Q. Master [?] Ills vols [indecipherable] / Colonel Hough / Adjutant Hale / Major Wm H Haskell / 1862" below.

Daniel T. Hale, William M. Haskell, and Rosell M. Housh (also spelled Hough) were commissioned into Field & Staff of the 67th Illinois Infantry Regiment on 13 June 1862. Colonel Hough is likely the subject seated at center, and Major Haskell is likely seated to the far right.

An urgent call to state governors to send available volunteer and militia forces to Washington in response to threats of a great enemy advance prompted the organization of the 67th, 68th, 69th, 70th, and 71st Illinois Volunteer Infantry Regiments, whose men mustered into the United States Army for three months' service. The 67th was organized at Camp Douglas in Chicago where it remained on guard duty for the duration of its service term.

\$600 - 800



**COLLECTION OF PHOTOGRAPHS OF WOUNDED CIVIL WAR SOLDIERS PHOTOGRAPHED AND ASSEMBLED BY REED BROCKWAY BONTECOU, M.D**  
**LOTS 59-62**

Dr. Reed Bontecou was a graduate of Rensselaer Polytechnic Institute in 1842 and studied medicine with Drs. John Wright and Thomas C. Brinsmade of Troy, NY. He attended classes at the University of the City of New York from 1844 to 45, and later graduated with his medical degree at Castleton Vermont Medical College in 1846. In 1857, he performed the first successful American case of ligating the right subclavian artery for diffuse traumatic aneurysm of the axillary artery, and one of the first three on record.

At 37-years-old, enlisted at Troy, NY on 24 April 1861 as a surgeon with a rank of major. He was commissioned on 14 May 1861 into Field & Staff of the 2nd New York Infantry and saw action at Big Bethel, the first battle of the war. He was discharged at Fort Monroe, VA on 14 September 1861 to be appointed medical director of the United States Army General Hospital "Harewood" in Washington, D.C., one of the largest hospitals of the war with 3,000 beds. In this role, he made clinical photographs, including this example here. Intended for teaching fellow army surgeons, wound evaluation, and healing techniques, the images still retain an unusual degree of artistry and are considered desirable of all wounded Civil War soldier images. They should not be confused with the images, mainly taken by Bell and Ward, and issued by the Surgeon General's Office in the 1870s for pension purposes. Dr. Bontecou's images were not reproduced by the SGO.

He was also brevetted lieutenant colonel on 13 March 1865. After the war, he continued his medical practice in Troy, NY. A member of several medical societies, he was a charter member and fellow of the American Surgical Association.

RARE: No photographs have ever been sold from this album prior to this auction. 17 images were given to the Metropolitan Museum of Art in 1992 from the current consignor (Gift of Stanley B. Burns, M.D. and The Burns Archive, Accession numbers: 1992.5127-5143). About four government and university libraries have some similar images. Original photographs made during the war and kept by Dr. Bontecou, not reproduced by the SGO.

Dr. Bontecou's photographs are not only viewed as historical records but also as examples of fine art photography, transcending the typical images used to document medical conditions. In the Fall of 2022, a selection of Dr. Bontecou's photographs will be on display at the Museo Nacional Centro de Arte Reina Sofía, Spain's national museum of 20th-century art in Madrid.



59

[CIVIL WAR]. Albumen photograph of Private Mason Harrington, Company K, 5th Regiment, US Cavalry, wounded escaping from a guardhouse, 18 November 1865, photographed and assembled by Reed Brockway Bontecou, M.D.

5 3/8 x 7 1/2 in. oval albumen photograph on 9 1/2 x 11 1/2 in. cardstock mount (light spotting). Verso with attached printed information sheet identifying the subject with the nature, treatment, and prognosis of his wound. *Provenance:* From Dr. Reed Brockway Bontecou's personal teaching album of photographs of wounded Civil War soldiers; Stanley B. Burns, MD Medical Photography Collection.

Private Mason Harrington enlisted in Washington D.C. and served in Co. K of the 4th U.S. Cavalry. He was admitted to Harewood on 18 November 1865 with "a compound comminuted gunshot fracture of radius and ulna of left forearm; ball entering externally...Missile, Minie ball; fired by a guard. Patient supposed to be trying to escape from the guard house, Nov. 17th, 1865."

Stanley B. Burns, MD, Historic Medical Photography Collection

\$5,000 - 7,000



60

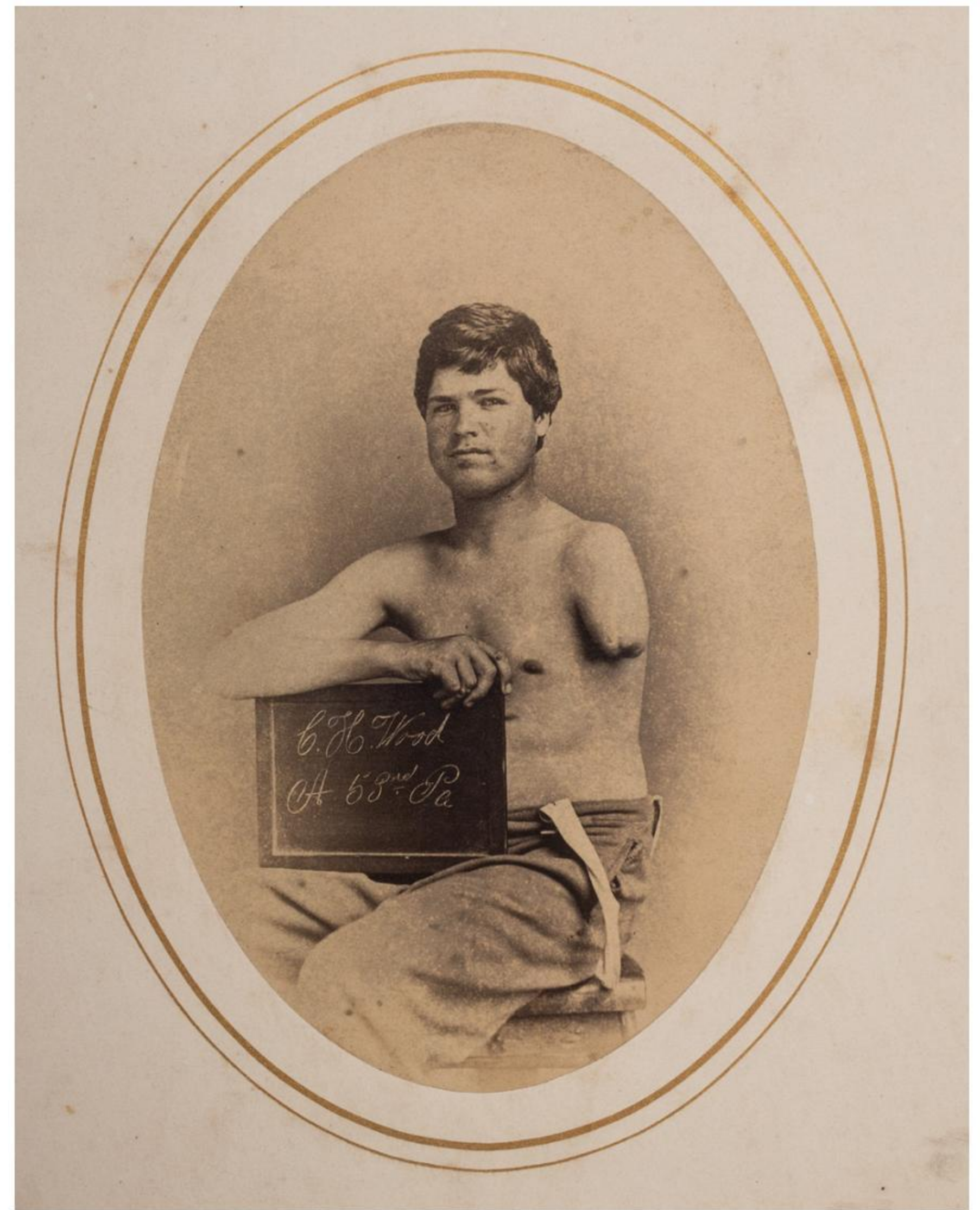
[CIVIL WAR]. Albumen photograph of Private Charles H. Wood, Company D, 53rd Regiment, Pennsylvania Volunteers, wounded Petersburg, Virginia, 31 March 1865, photographed and assembled by Reed Brockway Bontecou, M.D.

5 3/8 x 7 1/2 in. oval albumen photograph on 9 1/2 x 11 1/2 in. cardstock mount (light spotting, small puncture to lower mount edge). Verso with attached printed information sheet identifying the subject with the nature, treatment, and prognosis of his wound. *Provenance*: From Dr. Reed Brockway Bontecou's personal teaching album of photographs of wounded Civil War soldiers; Stanley B. Burns, MD Medical Photography Collection.

Charles H. Wood enlisted on 4 April 1864 as a private and mustered into Company D of the 53rd Pennsylvania Infantry. He was wounded in the arm at the Battle of Hatcher's Run (VA) during the Siege of Petersburg on 31 March 1865, with his arm amputated in the field. He was admitted to Harewood on 5 April 1865 with the medical notes stating that "the stump was in good condition. Constitutional state of patient was also good. Result favorable." Wood was discharged from the army for his wounds on 5 July 1865 in Washington, D.C.

Stanley B. Burns, MD, Historic Medical Photography Collection

\$5,000 - 7,000



61

[CIVIL WAR]. Albumen photograph of Private Rufus T. Giffin, Company M, 14th Regiment New York, Heavy Artillery, wounded Fort Steadman, Virginia, 25 March 1865, infection of left hand, photographed and assembled by Reed Brockway Bontecou, M.D.

5 3/8 x 7 1/2 in. oval albumen photograph on 9 1/2 x 11 1/2 in. cardstock mount (light spotting, small puncture to lower mount edge). Verso with attached printed information sheet identifying the subject with the nature, treatment, and prognosis of his wound. *Provenance*: From Dr. Reed Brockway Bontecou's personal teaching album of photographs of wounded Civil War soldiers; Stanley B. Burns, MD Medical Photography Collection.

Rufus T. Giffin enlisted at 29-years-old at Potsdam, NY as a private on 20 December 1863. He mustered into Company M of the 14th New York Heavy Artillery. He received a gunshot wound at Fort Steadman, VA on 25 March 1865 with the amputation of his index, middle, and ring fingers of his left hand occurring the same day. He was admitted to Harewood on 2 April 1865 and the medical description notes that "the amputation was performed at the meta-carpo-phalangeal articulation." Further noting that "the patient did well and was furloughed April 26th, 1865." Military records note that Giffin was discharged for disability on 28 June 1865.

Stanley B. Burns, MD, Historic Medical Photography Collection

\$5,000 - 7,000







62

[CIVIL WAR]. Albumen photograph of Private Robert Jenkins, Company E, 6th Regiment, New York Volunteers, wounded Petersburg, Virginia, 25 March 1865, photographed and assembled by Reed Brockway Bontecou, M.D.

5 3/8 x 7 1/2 in. oval albumen photograph on 9 1/2 x 11 1/2 in. cardstock mount (light spotting, small puncture to lower mount edge). Verso with attached printed information sheet identifying the subject with the nature, treatment, and prognosis of his wound. *Provenance*: From Dr. Reed Brockway Bontecou's personal teaching album of photographs of wounded Civil War soldiers; Stanley B. Burns, MD Medical Photography Collection.

Robert Jenkins, a private of Co. E, 6th New York Regiment was admitted to Harewood on 1 April 1865, having received a gunshot wound to the right side of his face on 25 March 1865 at the Battle of Petersburg, VA. The records note that "on admission, the condition of injured parts and constitutional state of patient were good. Treat meant, simple dressing. Parts nearly healed, and patient was doing well when transferred to U.S. Gen'l Hospital, Philadelphia, Pa., April 8, 1865."

Stanley B. Burns, MD, Historic Medical Photography Collection

\$5,000 - 7,000

63

[CIVIL WAR]. HAAS, Philip, Lt., photographer. A group of 7 photographs of Fort Pulaski after the bombardment, inscribed and signed by Major General David Hunter.

Each 8 7/8 x 6 15/16 in., or slightly smaller, albumen photograph on cardstock mount (overall light toning, some spotting and soiling throughout, with wear/creasing to mount edges and corners). Most signed in the negative by Lt. Philip Haas. Each inscribed and signed by Major General David Hunter on verso: "Seven views of Pulaski, after the bombardment, with the compliments of D. Hunter, Major Gen."

Images include a view of the fort from a distance, primarily showing the heavy damage to the southeast corner, including multiple penetrations; a close-up view of two major breaches to the fort, featuring one non-uniformed subject pointing toward one of the openings in the wall, and a uniformed subject, standing beneath the other; another close-up view of the breaches from a different angle; an close-up view of Confederate artillery atop the fort, including an 8-inch smoothbore gun with its carriage tilted up at an extreme angle to allow the gun to act as a heavy mortar; a view from a distance showing a large group of men, many in uniform, standing and sitting amidst rubble outside of the sally port; and others.

When Georgia seceded from the Union in February of 1861, Confederate forces under Colonel Charles Olmstead took control of Fort Pulaski, located at the mouth of the Savannah River on Cockspur Island. Control of the stronghold was crucial to both Confederate and Union forces. Union occupation of the fort would mean extending their blockade and commanding the entrance to an important port city for the South.

On 19 February 1862, General Thomas W. Sherman commanded Quincy Gillmore (Eng. Corps) to prepare for a siege of the fort. Gillmore's men constructed a series of artillery batteries on Tybee Island, across from Fort Pulaski, and commenced the bombardment on 10 April. The work of heavy artillery, especially the 84-pounder and 64-pounder James rifles, penetrated the thick brick wall of the fort in multiple places, and by the following day, Colonel Olmstead surrendered.

Not only was the victory an important one for the overall federal war strategy, but it also illuminated the strength of heavy artillery against what were previously thought to be impregnable constructed strongholds. General Hunter's commentary on the bombardment in his report to the Secretary of War presciently concluded that "[The bombardment of Fort Pulaski] must cause a change in the construction of fortifications as radical as that foreshadowed in naval architecture by the conflict between the *Monitor* and *Merrimac*. No works of stone or brick can resist the impact of rifled artillery of heavy calibre."

\$3,000 - 5,000





64

[CIVIL WAR]. A group of 2 photographs, incl. soldiers at camp at Raccoon Mountain, Bridgeport, TN.

8 x 6 3/16 in. albumen photograph on cardstock mount (spotting to image, with very light creasing and wear to corners; mount with significant spotting and a few creases and abrasions). Penciled inscription beneath image reads, "Rack-Coon (sic) Mountain near Nickey-Jack (sic) Cave near Bridgeport Tenn." Subjects are featured at a campsite just outside of a house at the base of a ridge. – 6 7/8 x 4 in. albumen photograph on cardstock mount (toned, with creasing and tears in a few places throughout; mount with surface soiling, a few creases, and general wear to edges and corners). Various numerical inscriptions on mount recto and verso include a date range, "1860-70." Male and female subjects are scattered throughout the front yard and atop the porch roof of a farm house, some sitting, some standing, and others riding horses. – Together, 2 albumen photographs of outdoor scenes.

Raccoon Mountain and Nickajack Cave in Marion County, Tennessee, were both locations utilized by troops during the Civil War. Both Confederate and Union forces mined Nickajack Cave for saltpeter as they took turns occupying the area (Union forces overtook the cave after the battles at Chattanooga). Raccoon Mountain was also a noteworthy landmark during the war, having been identified by Ulysses S. Grant in the fall of 1863 as a possible route in the campaign to resupply federal troops in Chattanooga after the Battle of Chickamauga. Hooker's men marched along the mountain into Lookout Valley where he met and drove back a Confederate brigade.

\$600 - 800



65

[CIVIL WAR]. BARNARD, George (1819-1902), photographer. *The New Capitol, Columbia, SC.*

Image 14 3/16 x 10 in., sheet 30 1/4 x 16 1/8 in. albumen print (occasional spotting), matted. Title and photographer's imprint printed to recto.

Plate 52 from the album *Photographic Views of the Sherman Campaign* (1866).

\$500 - 700





At the outbreak of the Civil War **Samuel Cooley** operated a photography studio in Beaufort, SC. When that city was captured by Federal forces during the Battle of Port Royal, Cooley began taking images of the War, becoming the the U.S. Army’s official photographer of the X (Tenth) Corps, and later styling himself as, “Official Photographer of the Department of the South. “

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66  
[CIVIL WAR]. COOLEY, Sam A., photographer. Exceptionally rare stereoview of photographer Sam A. Cooley and his staff in the field with a camera.

6 x 3 in. stereoview on cardstock mount (superb condition). Applied paper label to verso, which reads, “Sam A. Cooley, Photographer Tenth Army Corps. Galleries at Beaufort, Folly Island, Hilton Head, SC, and Jacksonville, Florida.”

A view of Sam A. Cooley and his staff standing next to wagons labeled “Sam A. Cooley US Photographer Department of the South,” with two African American men employed as drivers. Note the camera shown at right.

RARE: One of the most iconic Civil War images of photographers “in the field.”

\$1,000 - 1,500

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66A  
[CIVIL WAR]. COOLEY, Sam A., photographer. Exceptionally rare stereoview of photographer Sam A. Cooley and his staff in the field.

6 x 3 in. stereoview on cardstock mount (superb condition). Applied paper label to verso, which reads, “Sam A. Cooley, Photographer Tenth Army Corps. Galleries at Beaufort, Folly Island, Hilton Head, SC, and Jacksonville, Florida.”

A view of Sam A. Cooley and his staff standing next to wagons labeled “Sam A. Cooley US Photographer Department of the South,” with two African American men employed as drivers.

RARE: One of the most iconic Civil War images of photographers “in the field.”

\$1,000 - 1,500



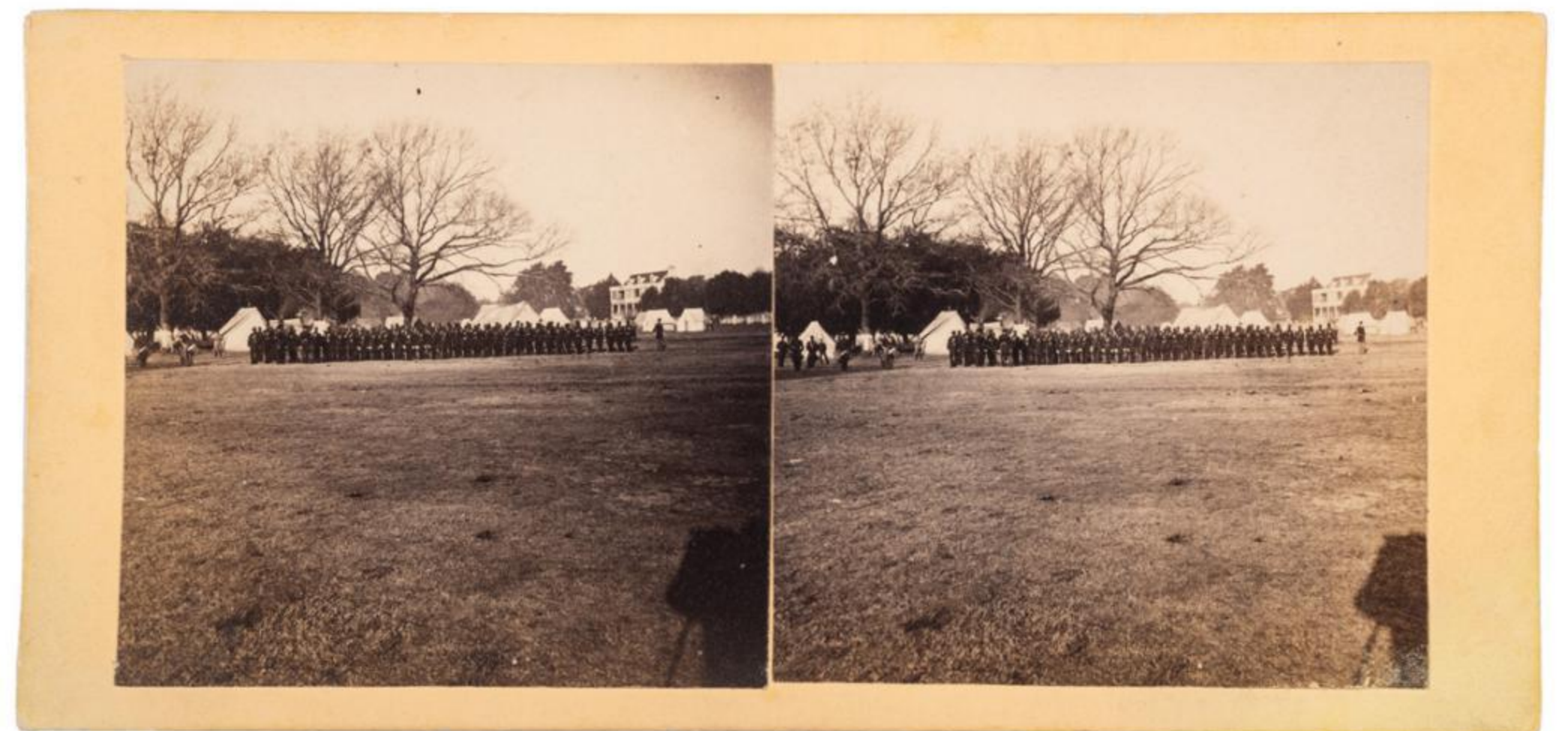


67  
[CIVIL WAR]. COOLEY, Sam A., photographer. A group of 2 stereoviews with African American subject matter.

6 x 3 in., or smaller, stereoviews on cardstock mounts (rich tonality, wear to mount edges).

Views include: *Issuing rations to Contrabands, Beaufort, S.C.* (period pencil inscribed title to mount verso). With Cooley's Tenth Army Corps photographer paper label imprint affixed to the mount verso. – Untitled outdoor image with an African American cart driver standing in his wagon in front of D.C. Wilson & Co. store with a crowd of African Americans on the front porch.

\$400 - 600



67A  
[CIVIL WAR]. SINCLAIR, E.W., photographer for Sam A. Cooley. *Colored Guard Mounting, Beaufort, SC.*

5 3/4 x 2 3/4 in. stereoview on cardstock mount (rich tonality, minor surface loss to mount verso). Verso with Cooley's Tenth Army Corps photographer paper label imprint and printed image title affixed to the mount.

A similar image with the same distinctive house in the background identifies the unit as the First South Carolina (USCT) is held in the Library of Congress (LOT 4205, no. 6).

\$300 - 400



67B  
[CIVIL WAR]. COOLEY, Sam A., photographer. A group of 3 stereoviews of Fort Wagner, Folly Island, and Fort Marion.

6 x 2 3/4 in., or smaller, stereoviews on cardstock mounts (toning, occasional spotting; light edge/corner wear to mounts). Two views with Cooley's Tenth Army Corps photographer paper label imprint affixed to the mount versos.

Titles include: *Interior Fort Wagner, Morris Island, S.C.* (printed image title affixed to mount verso). – *Camp of the 100th N.Y., Folly Island, S.C.* (period pencil inscription to verso). – *Parapet of Fort Marion, formerly Castle St. Marcus, St. Augustine, Fla.* (period pencil inscription to verso).

\$400 - 600





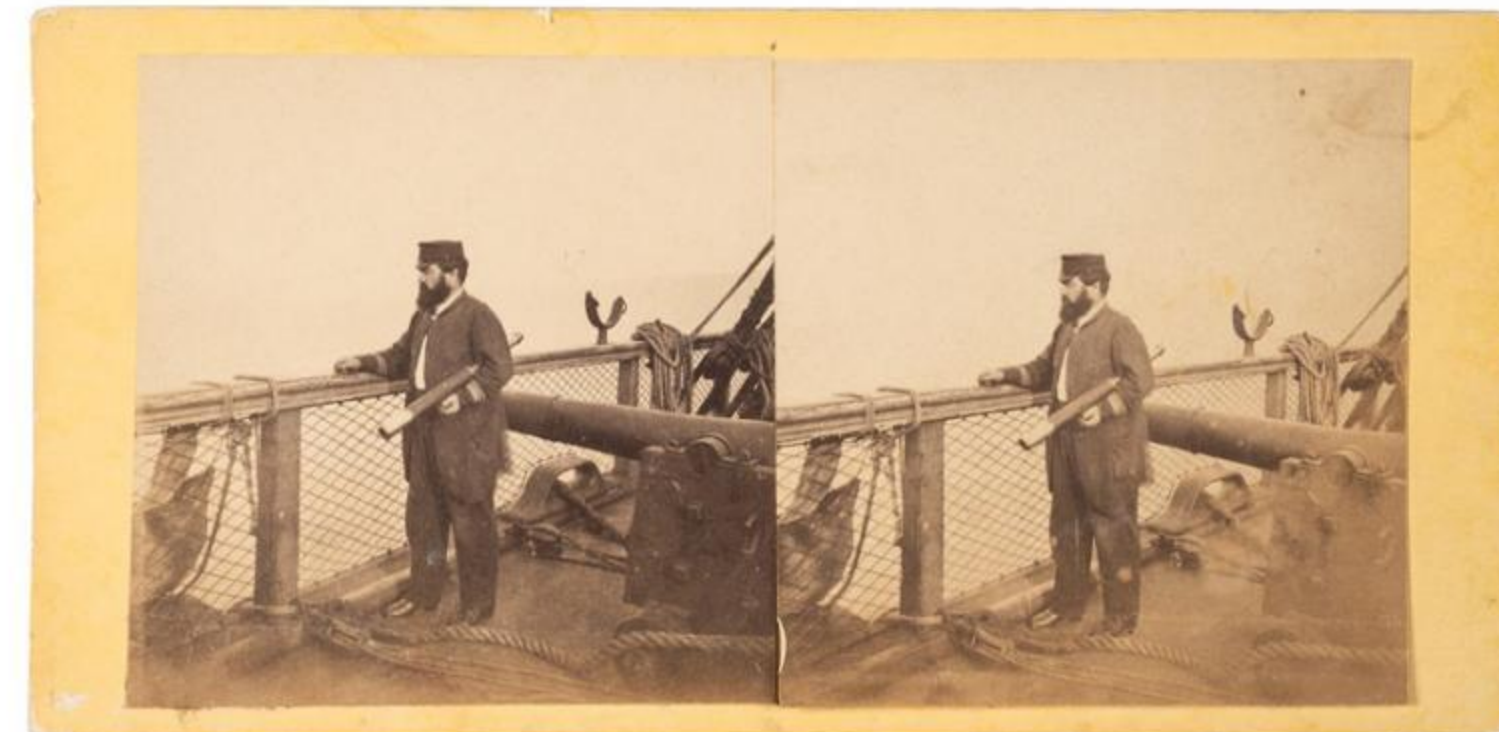
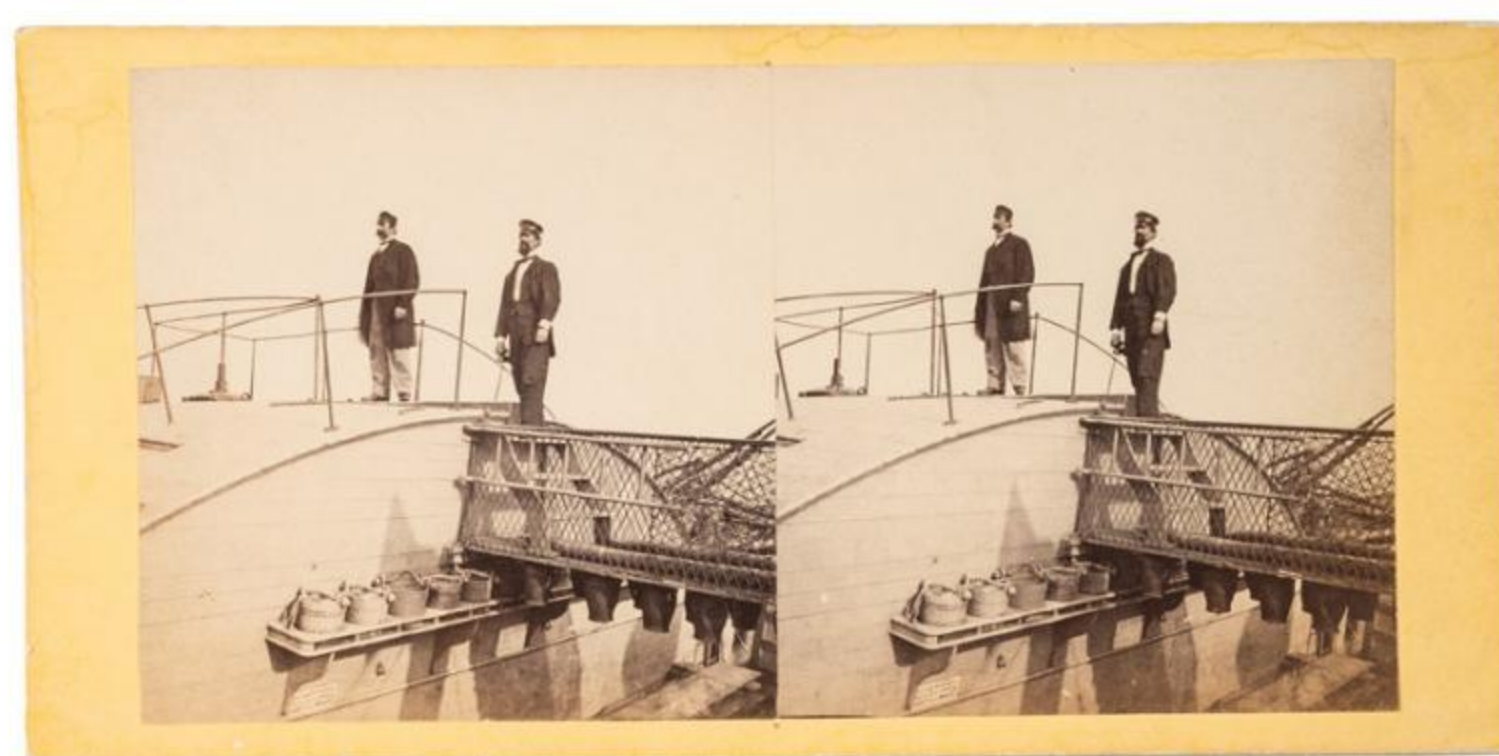


67C  
[CIVIL WAR]. COOLEY, Sam A., photographer. A group of 3 stereoviews of deck scenes, highlighted by religious service aboard the Monitor *Montauk*.

6 1/4 x 3 in., or smaller, stereoviews on cardstock mounts (even toning, minor soiling).

2 views with period pencil inscribed titles to mount versos: *Reli[g]ous Service on the deck of the Monitor "Montauk"*. A group sit on the deck of the ship, including white and Black men. – *Long Govt. Wharf, Hilton Head S.C.* – Untitled view on the deck of a ship.

\$600 - 800



67D  
[CIVIL WAR]. COOLEY, Sam A., photographer. A group of 3 stereoviews of the SS *Arago* and USS *Fulton*, comprising:

5 3/4 x 3 in., or smaller, stereoviews on cardstock mounts (toning, areas of staining or light soiling).

Each view with period pencil inscribed title to mount verso: *Capt. Gadsden and 1st Officer of Steamer "Arago" on the Wheelhouse.* – *Pilot on board Steam Arago.* – *Capt. Wotten on the deck of St. Fulton.*

\$600 - 800



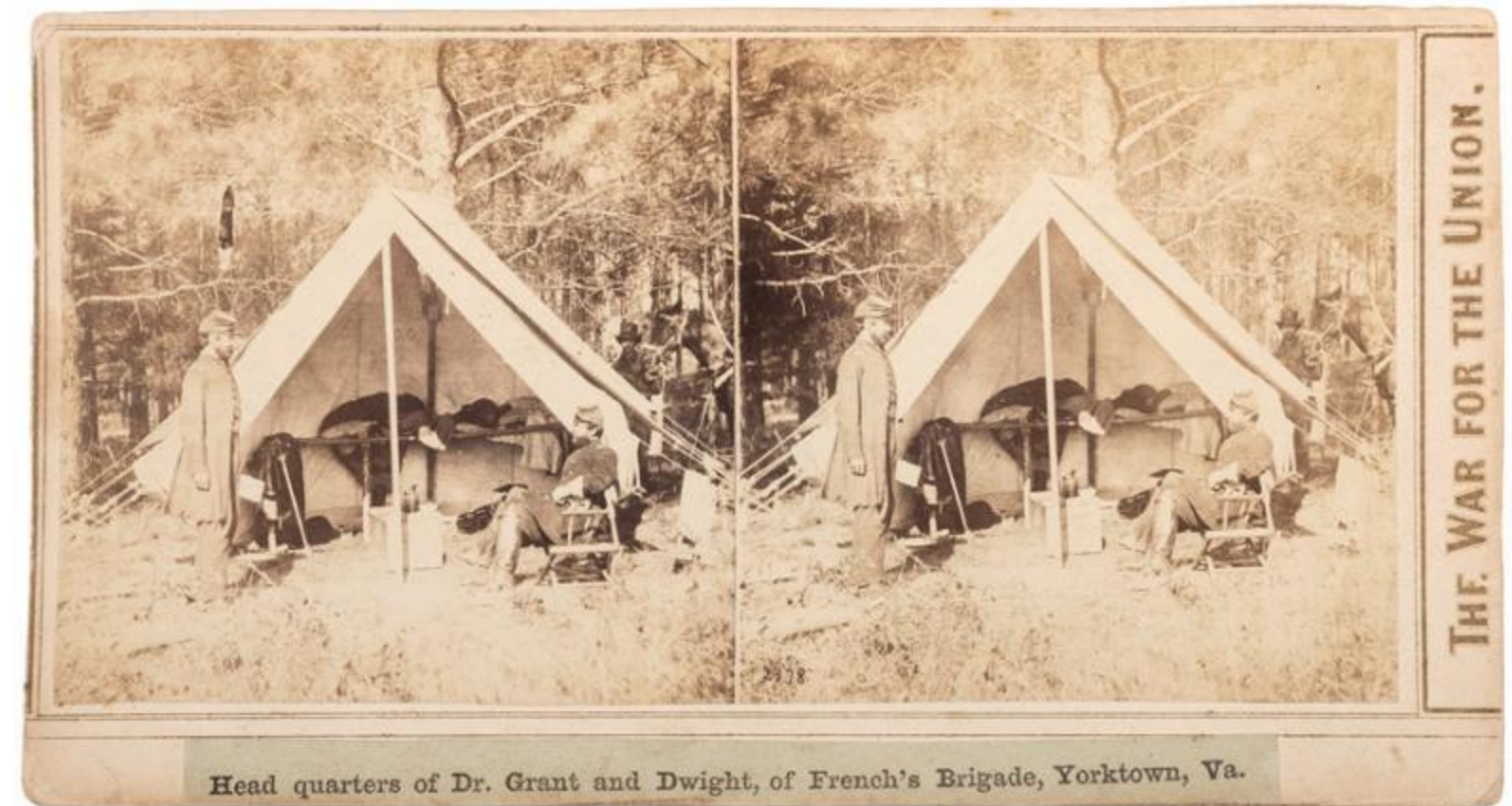
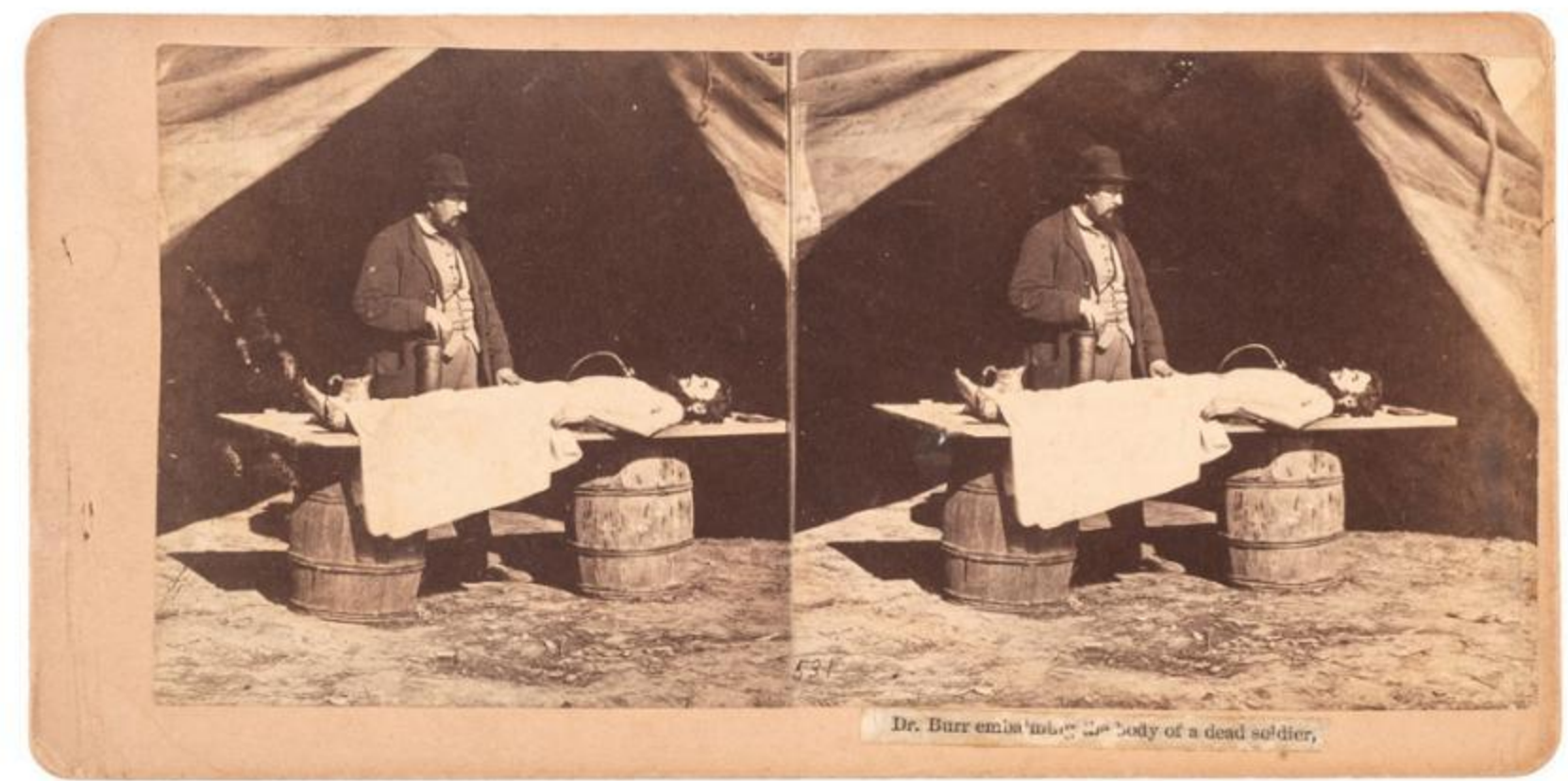
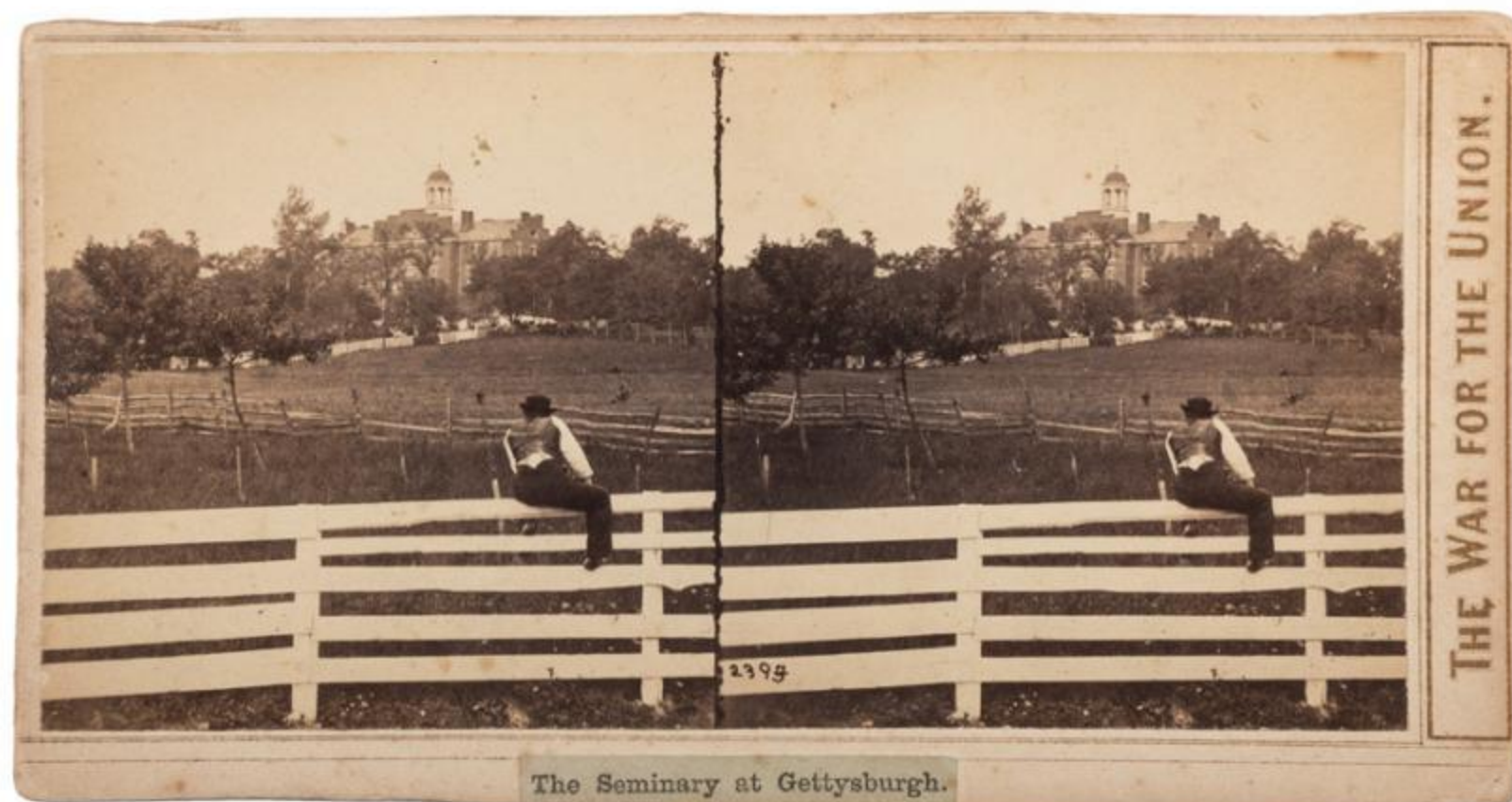
67E  
[CIVIL WAR]. COOLEY, Sam A., photographer. A group of 2 stereoviews incl. a group of young women posed with weapons and a ship scene.

5 1/4 x 3 in., or smaller, on cardstock mounts (occasional spotting, some surface soiling; edge and corner wear to mount).

Views include: Untitled outdoor group portrait of 20 young women, possibly students from an all girls school, holding rifles. – *Barkatine [sic] Lamplighter, Beaufort, S.C.* (period pencil inscribed title to verso). With Cooley's Tenth Army Corps photographer paper label imprint affixed to the mount verso.

\$300 - 400





68

[CIVIL WAR]. A group of 2 stereoviews with Gettysburg content from "The War for the Union" series. New York: E. & H.T. Anthony, ca 1860s.

6 x 3 in. stereoviews on buff-colored mounts, which are unusual (toning, scattered spotting and soiling, edge/corner wear to mounts).

Applied paper labels to rectos bearing the following titles: *Rebel Prisoners, Gettysburgh [sic].* – *The Seminary at Gettysburgh [sic].*

\$400 - 600

68A

[CIVIL WAR]. A group of 2 stereoviews with medical content, incl. a doctor's tent and an embalming scene. New York: E. & H.T. Anthony, ca 1860s.

6 x 3 in. stereoviews on cardstock mounts (toning, some scattered spotting and some soiling, edge/ corner wear to mounts).

Applied paper labels to rectos bearing the following titles: *Head quarters of Dr. Grant and Dwight, of French's Brigade, Yorktown, Va.* From "The War for the Union" series. [New York: E. & H.T. Anthony]. – *Dr. Burr embalming the body of a dead soldier.*

\$400 - 600

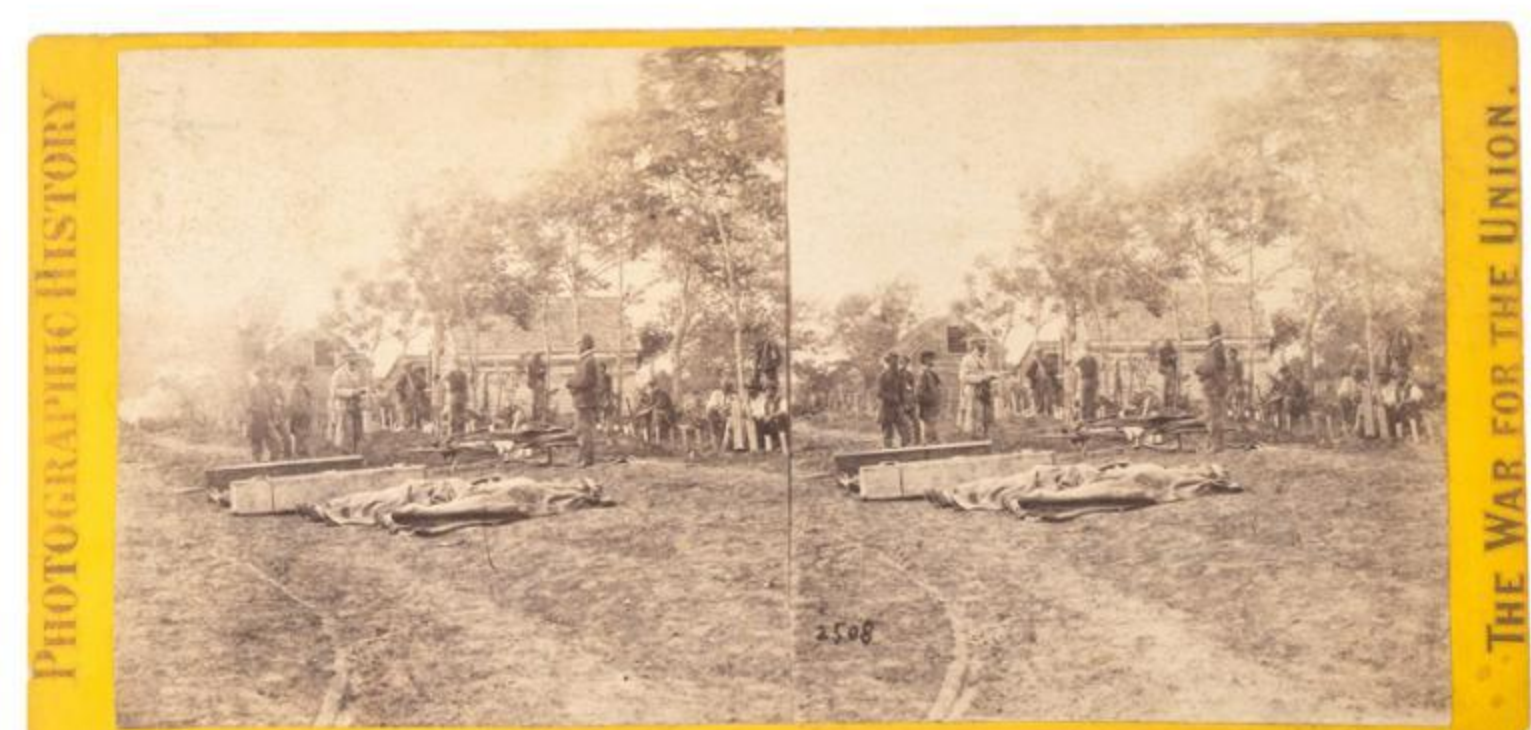
68B

[CIVIL WAR]. A group of 3 stereoviews of battlefields and camp life from "The War for the Union" series. New York: E. & H.T. Anthony, ca 1860s.

6 x 3 in. stereoviews on cardstock mounts (toning, scattered spotting and soiling, edge/corner wear to mounts).

Applied paper labels to rectos or versos bearing the following titles: BRADY & CO., photographer. *Burial of dead at Fredericksburgh [sic], Va.* Washington, DC. 3 cent revenue stamp to verso. – *On the Battlefield in front of Nashville, Tenn., Dec. 16, 1864, the last day of the fight.* – *Tent Life of the 31st Pennsylvania Regiment.*

\$400 - 600







69

[CIVIL WAR]. Charcoal portrait of a 140th New York Volunteer Infantry soldier.

13 1/2 x 16 1/2 in. (visible) charcoal portrait, housed in gilt frame, 22 1/2 x 25 1/2 in. (toning, occasional spotting).

A standing portrait of a 140th New York Volunteer posed before a painted backdrop depicting a Civil War camp scene. The 140th New York was organized in Rochester and mustered in for three years service in September 1862. From January 1864 they wore the Zouave uniform, as illustrated by the subject shown in the portrait offered here. The regiment participated in several significant battles throughout the war, including Fredericksburg, Chancellorsville, and Gettysburg, where the unit saw heavy action at Little Round Top, Wilderness, Cold Harbor, Siege of Petersburg, and the Appomattox Campaign.

\$300 - 500

70

[CIVIL WAR]. Quarter plate daguerreotype of Confederate Major General Carter Littlepage Stevenson as a Lieutenant in the 5th US Infantry. Ca 1846.

Quarter plate daguerreotype. (Minor edge tarnish, few surface abrasions.) Housed in full, leatherette case with floral design (some surface wear). Small museum catalog number written in white at top edge of case. Stevenson was promoted to captain in June 1847, dating the image to ca 1846.

RARE: One of two daguerreotypes of Stevenson known to exist. This portrait is illustrated in several biographies of Stevenson.

Born at Fredericksburg, Virginia, Carter Littlepage Stevenson (1817-1888) graduated 42nd of 45 from West Point in 1838. He served with distinction in the Mexican War, being cited for bravery at Palo Alto and Resaca de la Palma. He also participated in the Seminole War of 1856-1857 and the Utah Expedition. At the start of the Civil War, Stevenson was commissioned colonel of the 53rd Virginia Infantry in July 1861, and was promoted to brigadier general on 27 February 1862. He was then ordered to the Western theater, where he was part of Major General E. Kirby Smith's invasion of Kentucky. Following a promotion to major general in October 1862, Stevenson served bravely at Chickasaw Bluffs, Champion's Hill, and Vicksburg where he was briefly taken prisoner. Stevenson went on to lead his Confederate troops at Lookout Mountain, Missionary Ridge, Kennesaw, Resaca, Nashville, and Bentonville, surrendering with General Joseph E. Johnston in April 1865. After the war, Stevenson turned to engineering and spent his final years in Caroline County, Virginia. In 1914, a marble bust was erected at the Vicksburg Military Park commemorating Major General Stevenson's service.

\$5,000 - 7,000





71

[CIVIL WAR]. Sixth plate ambrotype of John Singleton Mosby. [Virginia], ca 1865.

Sixth plate ambrotype half portrait featuring John Singleton Mosby seated in a chair. (Some loss of contrast and discoloration to certain areas of image, with few minor abrasions; unsealed.) Housed in a figural Union case, *Child in a Tree, Farm Scene* [Berg 1-93] (soiling and wear to surface, with some nicking and chipping to edges and corners and some loss to velvet pad). Initials "B.S." scratched into upper right corner of image, possibly referring to the photographer. *Provenance*: The Family of Joseph Hancock Blackwell, by descent (HA listing).

Mosby's visage and overall appearance betray the toll of the nearly fatal gunshot wound he received to the stomach on 21 December 1864. Mosby recovered at his family's home near Lynchburg, Virginia after having the bullet extracted, arriving on 3 January 1865. According to his mother's diary, he left to rejoin his men on 25 February. It is during this recovery period that this portrait is believed to have been captured.

William A. Turner's *Even More Confederate Faces* lists known photographers of Confederates in each state. For Virginia, there are 35 entries, including a "Bransen & Sherer" working in Winchester.

One of Mosby's inner circle, Joseph Hancock Blackwell, rose in favor to become Mosby's unofficial chief of staff. His estate, called "Heartland," located near Piedmont, VA, served as the unofficial headquarters of Mosby's rangers for a period during the war.

\$5,000 - 7,000



72

[CIVIL WAR]. Sixth plate ambrotype of CSA soldier John Adams, Jr., possibly from Company, B, 16th South Carolina Volunteers, holding a Confederate-made Spiller & Burr revolver, with civilian portrait.

Sixth plate ambrotype, glass appears to be tinted blue, which is rarely encountered. (Strong clarity, somewhat soft focus, minor spotting, tarnish to edges.) Housed in half, pressed paper case (surface wear). *Provenance*: Descended directly in the family of John Adams, Jr. (as related by consignor).

The subject is shown in uniform, with three inverted chevrons visible on the sleeves of his coat. That style of ornamentation is documented as having been worn early in the war (1861) by the Gist Rifles (Company D) of the infantry battalion of Hampton's Legion, however none of the 14 Adams' in the Civil War Database served in that unit.

Of significance is the revolver that the subject displays, which appears to be an uncommon Confederate-made brass framed Spiller & Burr six shot .36 caliber. It is estimated that fewer than 1500 examples of Spiller & Burr were made, documented as 762 in Richmond and Atlanta through 1862, with another 689 manufactured beginning January 1864 when production resumed after the company was purchased by the CS Government.

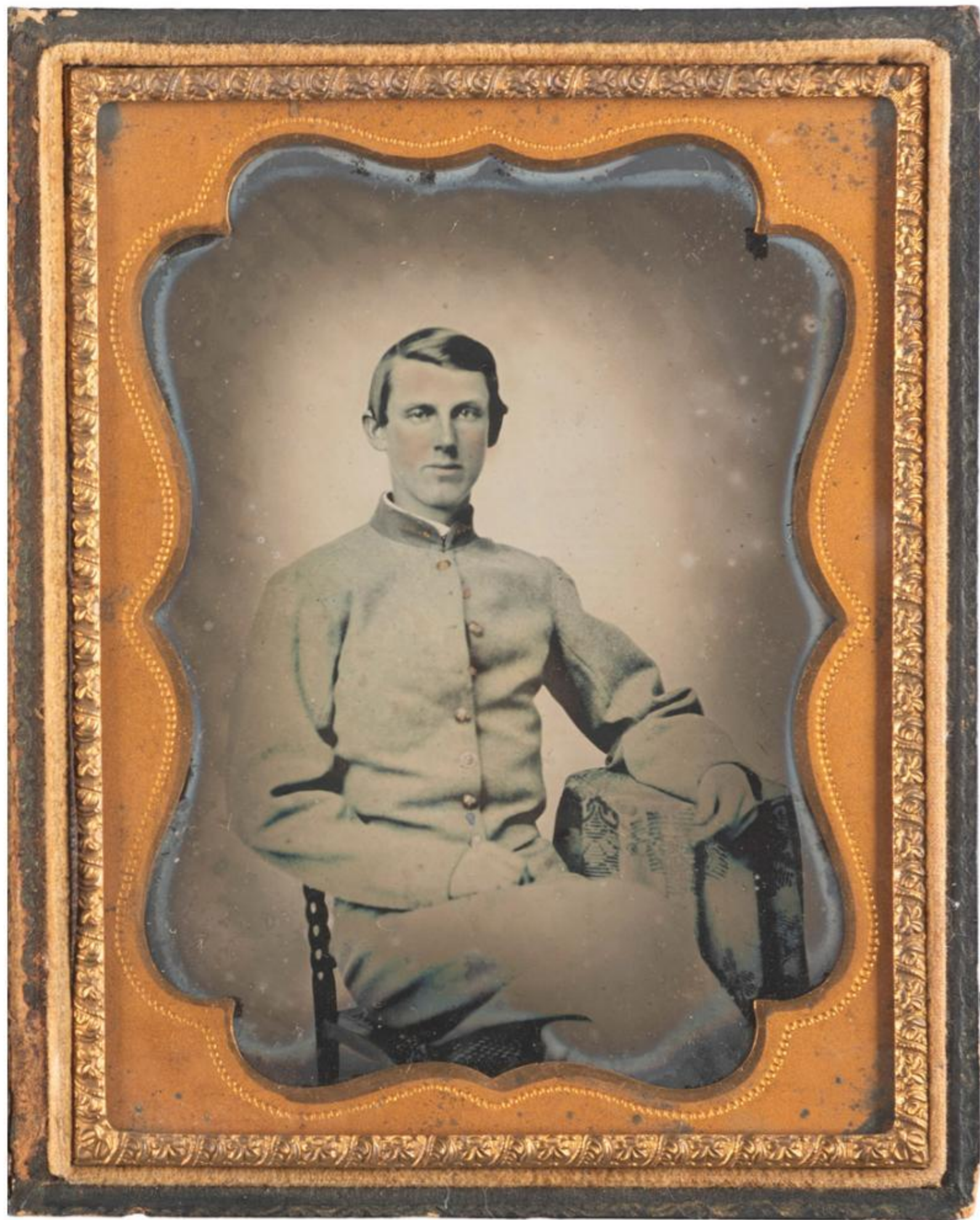
[*With:*] Quarter plate, post-war ambrotype believed to show John Adams, Jr., (at right) seated with a young man. (Some surface wear near edges, spotting to mat.) Housed in half, pressed paper case (damage to top edge, surface wear).

John Adams Jr. (1843-1924) was born in Greenville, South Carolina, to John Adams and Mary Anne Simpson Adams. The Confederate Home Records of South Carolina identify a soldier by the name of John Adams from Greenville, SC, who enlisted in 1861 with Company B, 16th South Carolina Volunteers, serving until April 1865 at the surrender of Joseph R. Johnston. These details correspond with what is known about the subject of the photograph, suggesting that he may have fought with the 16th South Carolina Volunteers during the war.

\$4,500 - 6,500







73

[CIVIL WAR]. Quarter plate ambrotype of an enlisted Confederate private.

Quarter plate ambrotype. (Some tarnish to perimeter, scattered spotting to field.) Housed in full, pressed paper case (some surface wear).

A studio portrait of a young Confederate private wearing an early war state-issue 8-9 button shell jacket with the collar trimmed in colored branch of service, which appears to be light blue.

\$700 - 900



74

[CIVIL WAR] – [STUART, J.E.B. (1833-1864)]. [VANNERSON & JONES, photographers]. Albumen photograph of J.E.B. Stuart as lieutenant colonel. [Richmond, VA].

5 1/4 x 7 1/4 in. (visible) albumen photograph, matted and framed, 11 1/2 x 13 3/4 in. (toning, some fading, occasional spotting, unexamined out of frame).

A rare view of Stuart, the famous Confederate cavalry corps commander mortally wounded at Yellow Tavern on 1 May 1864.

\$600 - 800



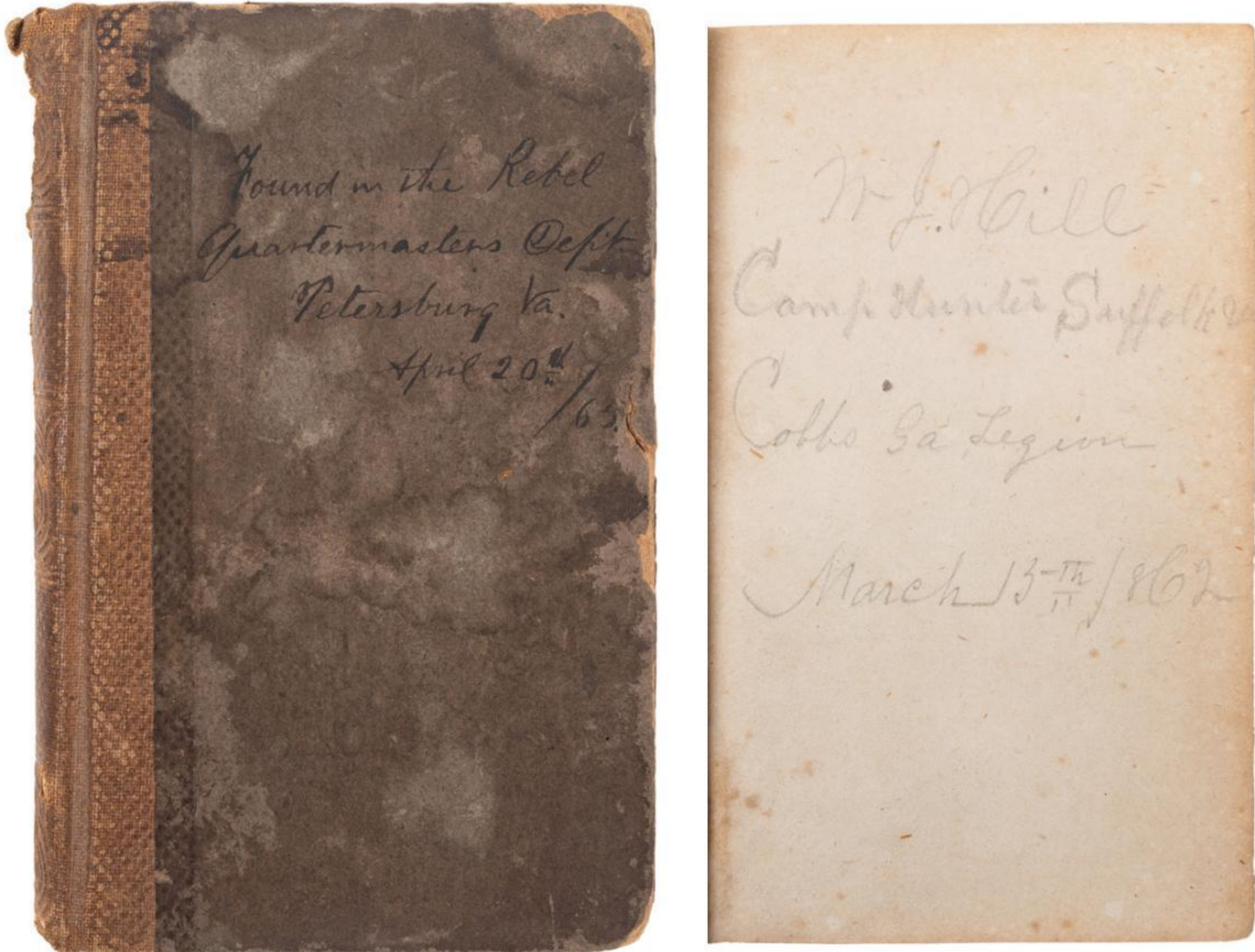
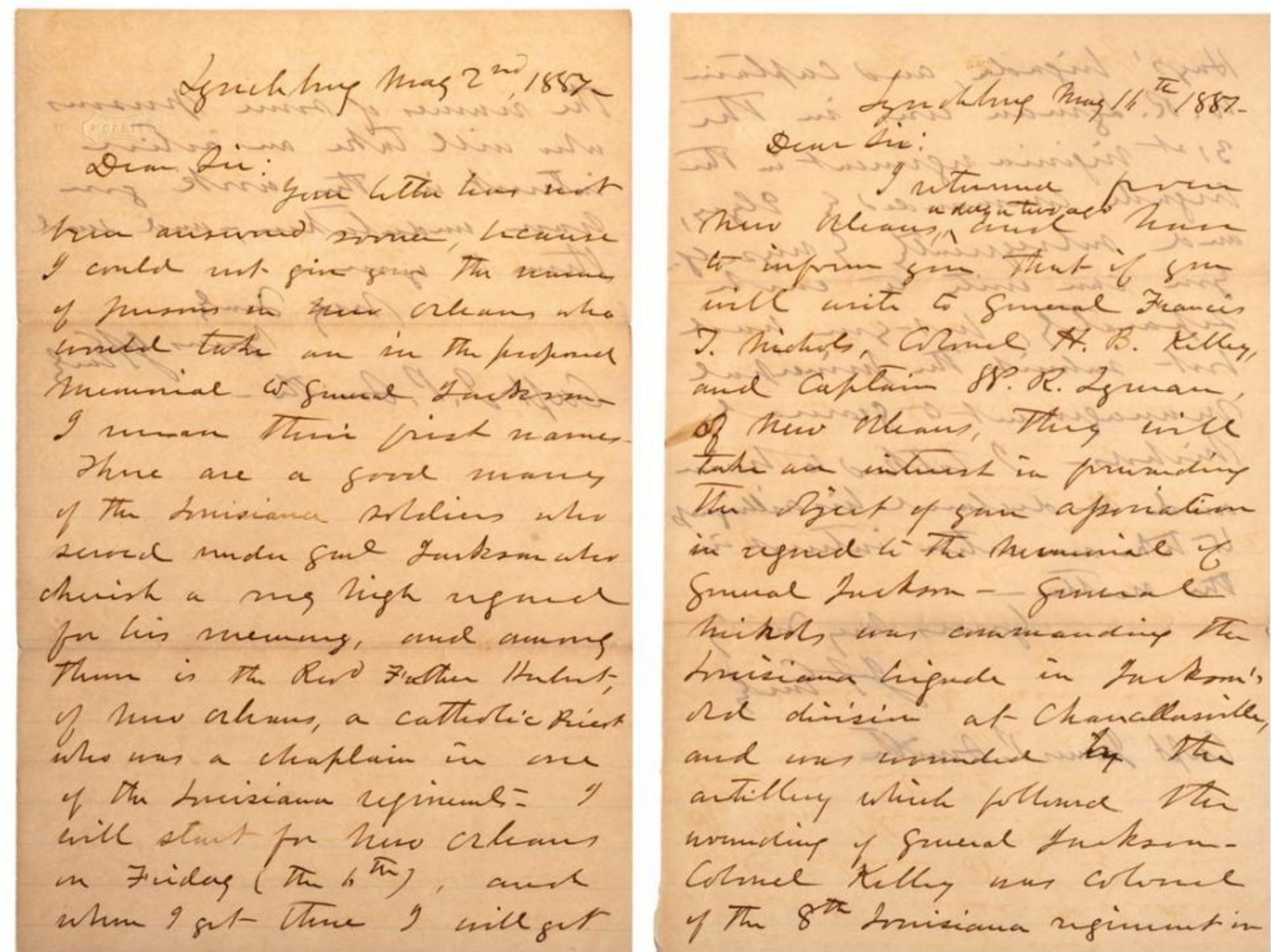
[CIVIL WAR]. EARLY, Jubal A. (1816-1894). Two post-war autographed letters signed ("JA Early") to Reverend James Powell Smith. Lynchburg, VA, 2 and 16 May 1887.

Each 2 pages, 8vo, on Morris blindstamped paper, with original stamped and addressed envelopes, minor toning, mostly to envelopes.

The former Confederate general writes to Captain Reverend James P. Smith regarding a memorial to General Jackson and whom the Reverend might be able to contact in Louisiana: "There are a good many of the Louisiana soldiers who served under Gen'l. Jackson who cherish a high regard for his memory, and among them is the Rev'd. Father Hubert of New Orleans, a Catholic Priest who was a chaplain in one of the Louisiana regiments." After his visit to New Orleans, Early writes again with a list of contacts: "if you will write to General Francis T. Nichols, Colonel H.B. Kelly, and Captain W.R. Lyman, of New Orleans, they will take an interest in providing the object of your appreciation in regard to the Memorial of General Jackson."

Collection of Tom Charles Huston

\$400 - 600



[CIVIL WAR]. Confederate New Testament identified to W.J. Hill, Cobb's Georgia Legion, recovered at Petersburg, VA, 20 April 1863.

The New Testament of Our Lord and Saviour Jesus Christ. Nashville, TN: Tennessee Bible Society, 1861.

32mo. (Toned, spotting especially to endpapers.) Original brown cloth-backed boards (losses to spine, dampstains, wear to extremities).

Provenance: W.J. Hill (ownership inscription). Pencil inscription to front flyleaf: "W.J. Hill / Camp Hunter Suffolk Va / Cobbs Ga. Legion / March 13th. 1862." An additional ink inscription to the front board reads: "Found in the Rebel / Quartermasters Dep't. / Petersburg Va., April 20th/65."

William J. Hill enlisted as a private and served in Company E (Poynthress Volunteers, recruited from Burke County, GA ) in the Infantry battalion of Cobb's Legion. Originally, the legion was composed of infantry, artillery, and cavalry components with an integrated command. The organization was abandoned in the autumn of 1862 as impracticable in the Civil War field. The inscription made by Hill was made shortly before their first major engagements at Yorktown and Lee's Mill. They would go on to see many of the major battles of the Eastern Theater including Antietam, Fredericksburg, Gettysburg, Chattanooga, Siege of Knoxville, the Wilderness, Spotsylvania Court House, North Anna, Cold Harbor, and Petersburg where this small Bible was captured by an unidentified Union soldier. The infantry battalion would remain in service to the close of the war, present at Appomattox.

An early Confederate printing of the New Testament was published and distributed by the Tennessee Bible Society, an organization founded shortly after the war for the purpose of supplying soldiers with Bibles. A copy at the Museum of the Bible (BIB.003333) includes the inscriptions of two Confederate chaplains and is bound in full cloth. The spine cloth of the copy offered here features the same embossed design, a possible indication that the full cloth copies were reserved for chaplains and paper board copies were distributed to enlisted men.

\$500 - 700





77

[CIVIL WAR]. *Charleston Daily Courier*. Vol. LXI, No. 19,511. Charleston, SC: 6 July 1863.

2pp., 16 1/4 x 23 5/8 in. Disbound (toning, some staining and spotting, creasing, chipping, short tears, and some loss to edges and corners).

Confederate newspaper containing headlines and front-page coverage of the invasion of Pennsylvania by General Robert E. Lee's Army of Northern Virginia on their way to fight the Battle of Gettysburg.

\$600 - 800

78

[CIVIL WAR] – [AFRICAN AMERICANA]. *Charleston Daily Courier*. Vol. LXI, No. 19,511. Charleston, SC: 1 August 1863.

2pp., 16 1/4 x 23 in. Disbound (toning, some staining and spotting, wear at fold lines including partial separation, chipping, short tears, and some loss to edges and corners).

Confederate newspaper containing a front-page report of the Battle of Battery Wagner that occurred in Charleston Harbor on 18 June 1863. The African American regiment, the 54th Massachusetts, under the command of Robert Gould Shaw, became famous for the bravery it showed during the ill-fated assault on Confederate Battery Wagner.

An important newspaper printed in Charleston, featuring local coverage of the Battle of Battery Wagner.

\$500 - 700



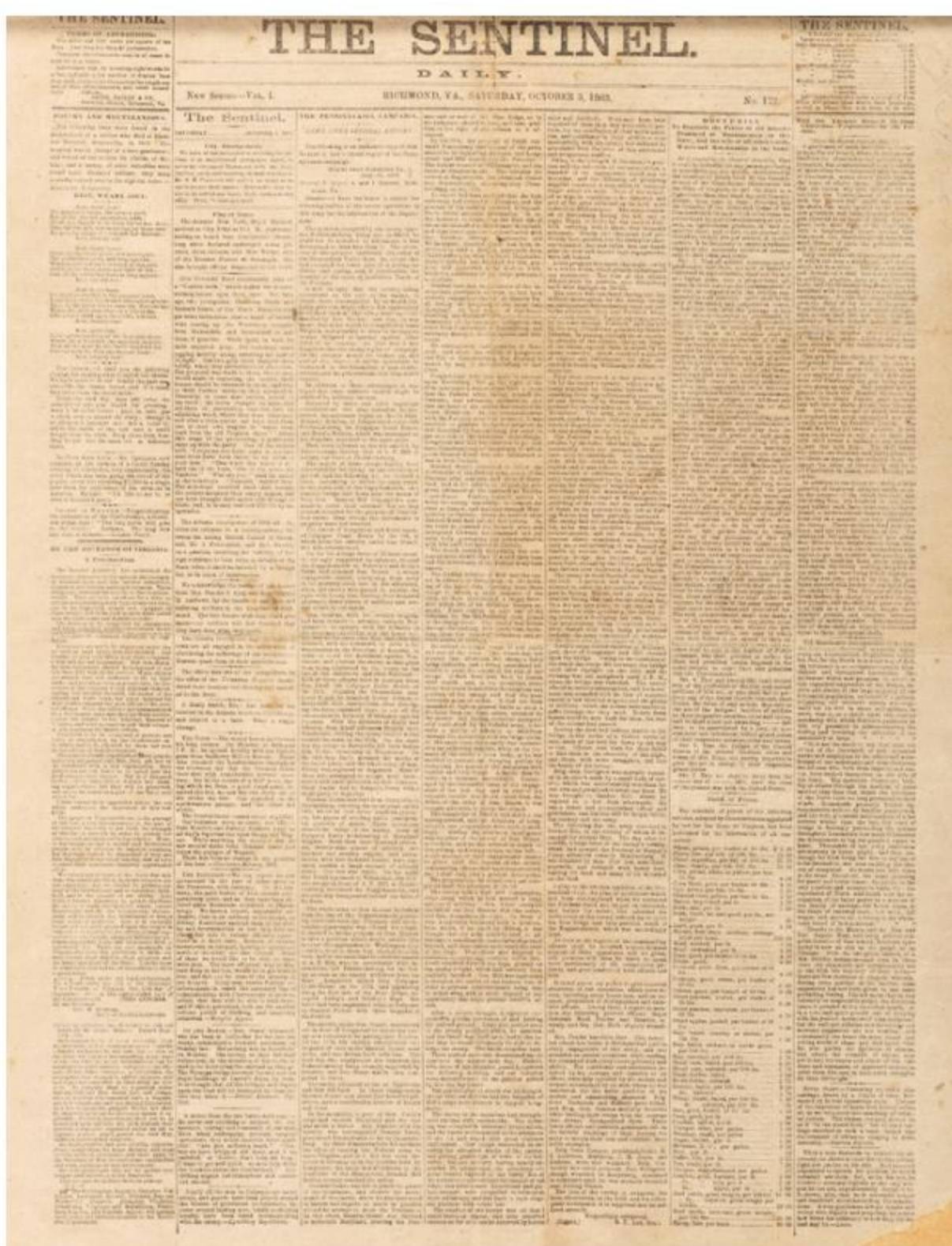
79

[CIVIL WAR - GETTYSBURG]. *The Sentinel*. Vol. I, No. 172. Richmond, VA: 3 October 1863.

2pp., 18 7/8 x 23 1/2 in., framed, 22 1/8 x 27 5/8 in. (areas of separations at fold lines, occasional spotting, loss to lower right and left corners, unexamined out of frame).

Rare, Confederate newspaper containing General Robert E. Lee's official report of the Pennsylvania Campaign, including a detailed account of the Confederate Army's movements at the Battle of Gettysburg.

\$250 - 350





80

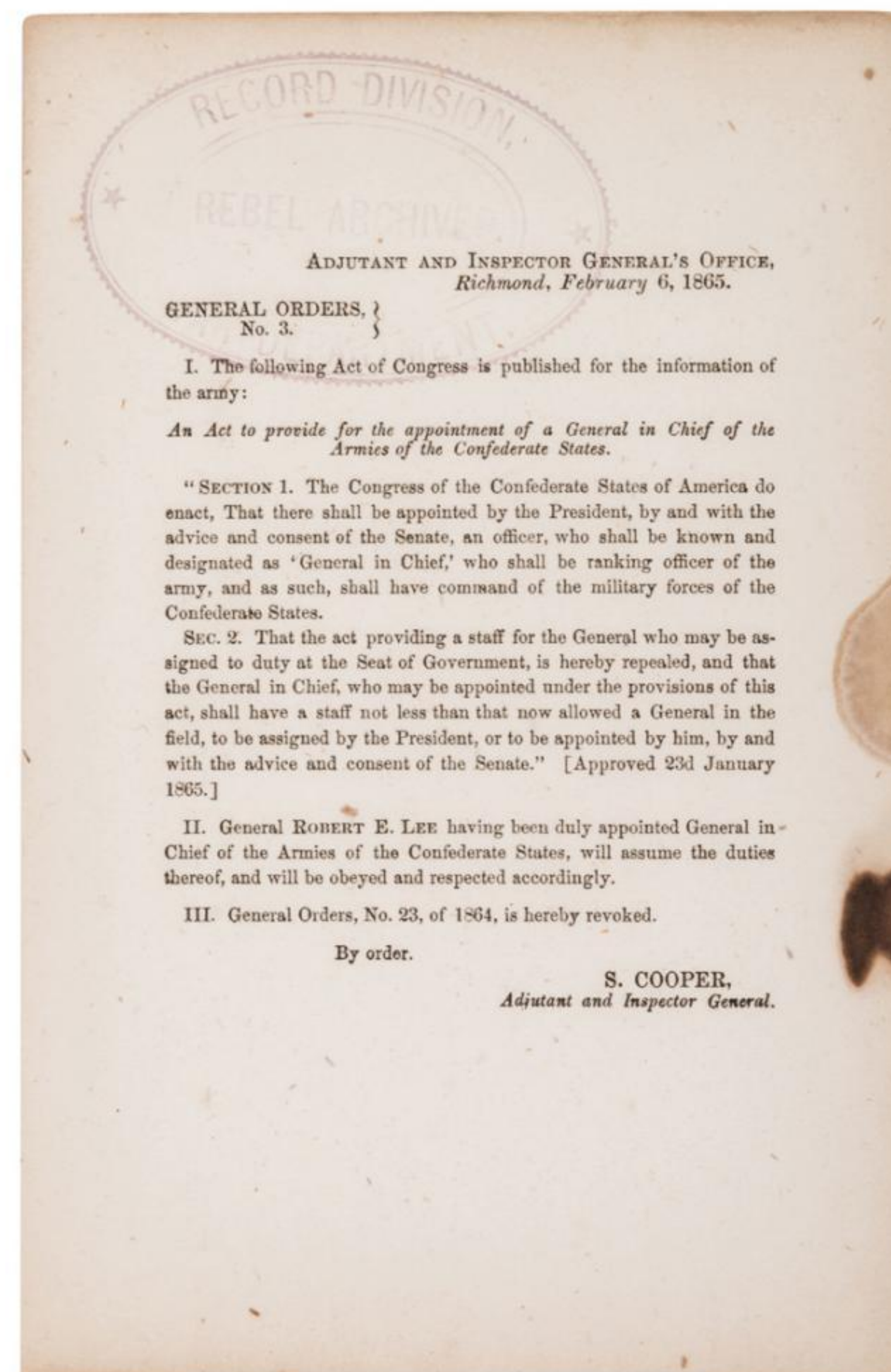
[CIVIL WAR] – [LEE, Robert E. (1807-1870).]. *General Orders No. 3*. Richmond: Adjutant and Inspector General's Office, February 6, 1865.

8vo (195 x 127 mm). Bifolium, including integral blank, printed on recto of first leaf only. (A few stains.) *Provenance*: Rebel Archives, Record Division and Department (stamp).

Confederate imprint recording the appointment of Robert E. Lee as the General in Chief of the Armies of the Confederate States issued and signed in type by General Samuel Cooper, Adjutant and Inspector General of the Confederate Army. In part: "The Congress of the Confederate States of America do enact, That there shall be appointed...an officer, who shall be known and designated as 'General in Chief,' who...shall have command of the military forces...and will be obeyed and respected accordingly."

Property from the Collection of Dr. Brant Mittler

\$200 - 300



81

[CIVIL WAR]. Confederate D-hilt Bowie knife.

12 in. single-edge clip point blade. Overall length 16 1/4 in. Steel D-hilt with wooden handle. Unmarked. (Blade oxidized and darkened with pitting; crack to wood handle with some surface scratches). *Provenance*: Acquired from a northern Illinois collection by Allen Wandling to current consignor (letter of provenance).

\$1,500 - 2,500



[CIVIL WAR]. New Hampshire 5th Infantry collection, identified to Charles F. Liscomb, WIA Antietam.

Model 1851 Foot Officer's sword. Manufactured by C. Roby & Co. 32 in. slightly curved, single-edged spear point blade with 22 in. stopped median fuller. 38 in. overall length. Brass half-basket foot officer's pattern guard with single knuckle bow and Phrygian helmet pommel cap. Grooved wood grip covered in shagreen and with 14 wraps of twisted brass wire. Obverse ricasso marked in three etched lines: "C Roby & Co. / W Chelmsford / Mass." Blade acid etched for approximately 18 1/4 in. with patriotic and floral motifs with the letters "US" on the obverse and a vining grape pattern. (Blade with some spotting and tarnish, shagreen wrap intact with some minor wear, wire intact with some minor looseness. Blade to hilt fit is tight).

[With:] Approx. 4 3/8 x 1 5/8 in. double-bordered first lieutenant of infantry shoulder straps (darkening to bullion, heavy wear and discoloration to velvet centers including some separation to one strap where velvet meets bullion). Straps feature gold bullion embroidered borders and rank devices, sky blue velvet centers, and fold-over cloth backs with open centers and visible stitching. Visible on the back of one strap is part of an ink inscription and part of an applied paper label.

[With:] Visor to crown 4 1/2 in. 1858 pattern blue wool felt forage cap, with tarred leather brim and chinstrap with 14 mm brass general service eagle buttons, leather sweatband, and brown cotton lining (very heavy mothing with losses, including a large hole near crown).

[With:] 3 1/4 x 2 in. officer's Model 1851 cast brass eagle belt plate with 1 1/4 in. wide tongue (some discoloration to brass throughout, features still rather crisp).

[Also With:] 2 1/4 x 3 1/2 in. CDV portrait of Charles Francis Liscomb on cardstock mount. Lebanon, NH: G.B. Billings, n.d. (some discoloration and spotting to lower portion of image and mount, with some soiling and light wear to mount edges and corners). Photographer's imprint on verso. Lipscomb stands wearing his full uniform including single-breasted 9-button frock coat, shoulder straps, and Hardee hat with infantry insignia and numeral "5" featured within the loop of the horn.

[Also With:] Manuscript memorandum signed by Elisha P. Liscomb, detailing his experiences during the war as Allotment Commissioner for the state of New Hampshire, appointed by President Lincoln, including learning of the death of his son, Charles F. Liscomb, and witnessing the death of his nephew, Captain Daniel C. Buswell. 2 pp, 4to, 8 x 12 1/2 in., *Creased, with wear to edges and creases.* – Note signed by Charles F. Liscomb to E.A. Dickinson, promising to reimburse him for an unknown "value received." "On the road to Richmond," 14 May 1862. Approx. 3 7/8 x 4 1/2 in. *Note fully separated into 4 pieces of paper.* – Handwritten copy notice signed by Lt. Col. Richard. E. Cross announcing the death of Charles F. Liscomb. Headquarters, 5th Regiment NH Volunteers. 1p, 8vo, 5 x 8 in., *creasing, few pinholes.* Featuring ink stamp designating receipt by Second Auditor's Office Mail Room on 20 October 1887 to upper right corner. – Handwritten obituary of Charles F. Liscomb. 1p, 8vo, 5 x 8 in., *creasing.* – And 2 other items, including printed newspaper obituary of Elisha P. Liscomb and typewritten family synopsis by Russell P. Liscomb. – Together, 6 manuscript and printed materials.

[Also with:] CHILD, William. *A History of the Fifth Regiment, New Hampshire Volunteers, in the American Civil War, 1861-1865.* N.p.: Wentworth Press, n.d. Reprint edition of the 1893 original. – DOWNS, Charles Algernon. *History of Lebanon, N.H., 1761-1887.* N.p.: Wentworth Press, n.d. Reprint edition of the 1908 edition.

Charles Francis Liscomb of Lebanon, NH enlisted at 18-years-old as a corporal on 21 August 1861, mustering into Company C of the 5 New Hampshire Infantry on 12 October 1861. He saw several promotions during his service: sergeant major (11 September 1862), 2nd lieutenant (1 October 1862), and finally to 1st lieutenant on 19 December 1862. The 5th New Hampshire Infantry Regiment was one of the most celebrated in the Civil War. They took part in most of the key engagements in the Eastern Theater, including the Siege of Yorkton, Antietam (where Liscomb was "slightly wounded"), Fredericksburg, Chancellorsville, Gettysburg, Cold Harbor, the Siege of Petersburg, and the Appomattox Campaign. Liscomb, however, did not see the close of the war as he died of disease on 6 January 1864 at Point Lookout, MD.

\$3,000 - 4,000





83

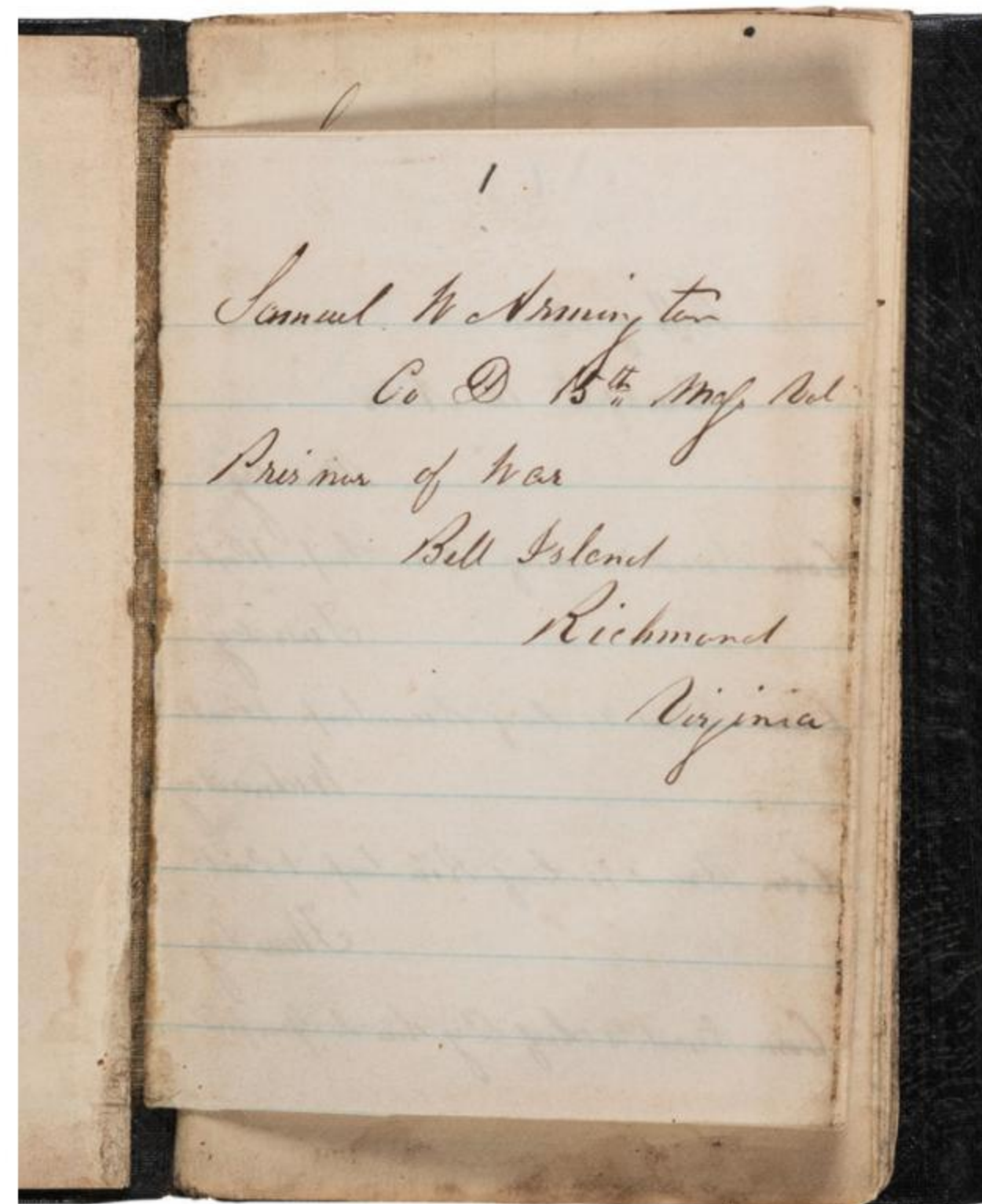
[CIVIL WAR]. Civil War diary identified to Samuel W. Armington, Co. D, 15th Massachusetts Volunteers, POW Bell Island, Richmond, VA.

Approx. 3 1/4 x 5 in. leather pocket diary containing 59 pages featuring ink or pencil inscriptions, diagrams, or drawings, and 10 blank pages, including 14 leaves sewn into diary before and after original leaves in sequence. Front pasteboard features an affixed printed calendar for the year 1863.

Both new and original leaves begin with pages identifying the diary to Samuel W. Armington, Company D, 15th Massachusetts Volunteer Infantry. Written pages include a log of Armington's daily meals while imprisoned at Bell Island in Richmond, VA; a handwritten grid calendar for the year 1864; a hand-drawn map of Bell Island; lists of clothing items purchased in 1862 and 1863; a 14-page section of short dated entries regarding unit locations and activities, for example "May 31st / Crossed the Chickahominy Battle of Fair Oaks," and "Nov 27 / Marched to Locust Grove Was captured on the Skirmish Line by Johnson's Brigade;" a 5-page section of more detailed entries including "Left Bell Island Tuesday March 15th 1864. Marched over to Richmond stopped in the Pemberton Prison till the next morning then took cars for Georgia. Reached Gaston NC Wednesday night;" a drawing of the "Rebel Flag;" additional lists of items purchased; and other contents.

Samuel Wallace Armington (1837-1913) enlisted on 3 January 1862 and mustered into Company D of the 15th Massachusetts Infantry Regiment the same day. He was recorded as a POW on 27 November 1863 at Mine Run, VA, and "released" on 14 December 1864. He was promoted to corporal on an unspecified date.

\$500 - 1,000



84

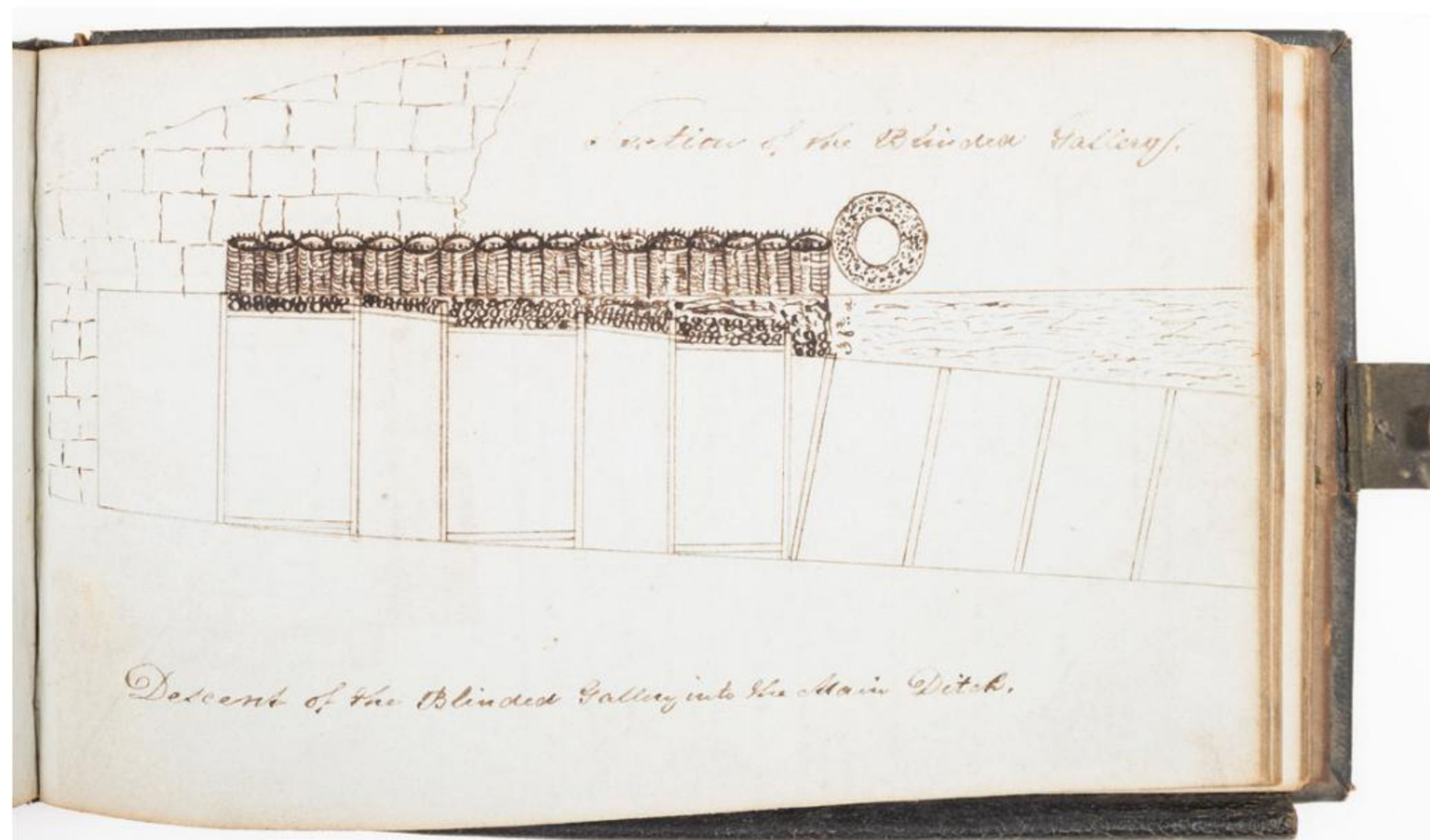
[CIVIL WAR]. "Battery and Entrenchment" notebook identified to George Davis, possibly of the 34th Pennsylvania Infantry.

Approx. 6 5/8 x 4 in. notebook, leather over boards with working metal clasp, post-war typed title "CIVIL WAR / Battery and Entrenchment / book" on 3 1/4 x 1 in. paper adhered to front cover, 23pp. utilized (spine with heavy wear, appears several pages removed from notebook, light soil, typed title paper on front cover loose). Interior front cover with two identifications, "G. Davies" and "George Davies." Detailed sketches in notebook include: "Plan of a Battery for 3 Guns and 2 Motors," "Telegraph," and "Section of the Blinded Gallery / Descent of the Blinded Gallery into the Main Ditch."

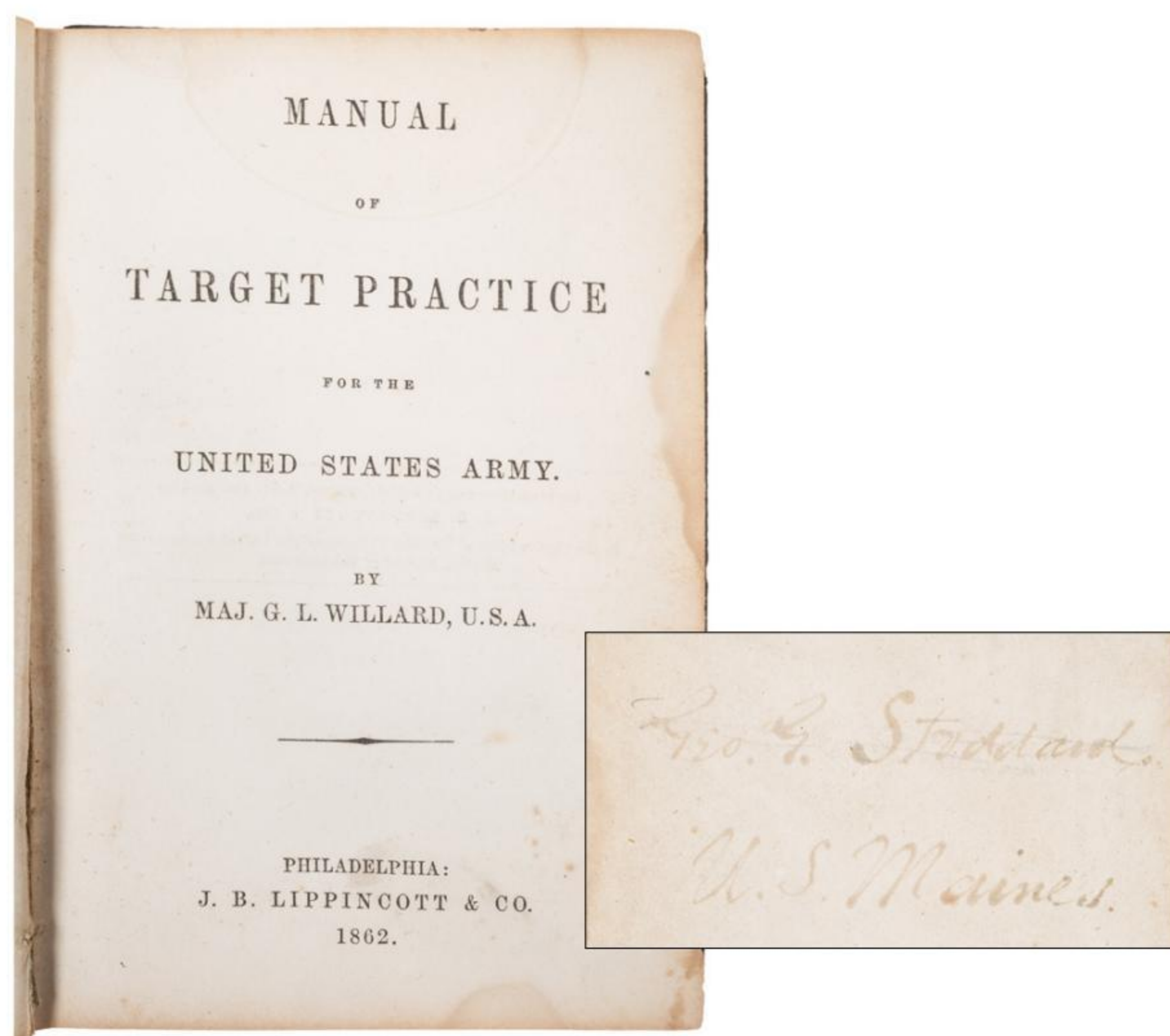
HDS identifies a total of five soldiers with the first and last name "George" and "Davies." Though this notebook does not bear any specific regimental identifications, it may have belonged to George Davies (1836-1894), 34th PA Infantry, part of the "Pennsylvania Emergency Volunteers." According to *A History of Catasauqua in Lehigh County, Pennsylvania* (1914), prior to the war Davies had worked at the trade of moulder and as a machinist, and by the outbreak of hostilities was employed as Master Mechanic at Parryville, Pennsylvania. As Confederate troops moved into Maryland and Pennsylvania and converged on Gettysburg, calls were made for able-bodied men not already enlisted to form additional home guard regiments for 3 months service. Heading this call Davies joined the 34th Pennsylvania Infantry militia, enlisting on 30 June 1863 as a sergeant and mustering into Co. F under the command of his brother-in-law and future business partner, Captain James Thomas. The 34th emergency regiment marched to Gettysburg though the record does not indicate that the regiment was actively engaged. He mustered out on 24 August 1863.

In addition to the sketches, the notebook contains explanatory notes of a military nature: how to construct a rectangular field powder magazine; how to use a telegraph and what each position of its arms signifies, both for numbers and letters; how to create a blinded gallery, with details of the men, tools, and materials required; discussion of pontooning; and tinctures and remedies for horses. As a Master Mechanic with experience at various iron works, Davies possessed extensive knowledge of the iron-making business and broad technical expertise. Given the fact that he was called into service on short notice and with little training, it is quite plausible that a man of his experience kept this technical notebook while serving with his regiment in an effort to prepare for the ways in which his skills might be utilized.

\$500 - 700







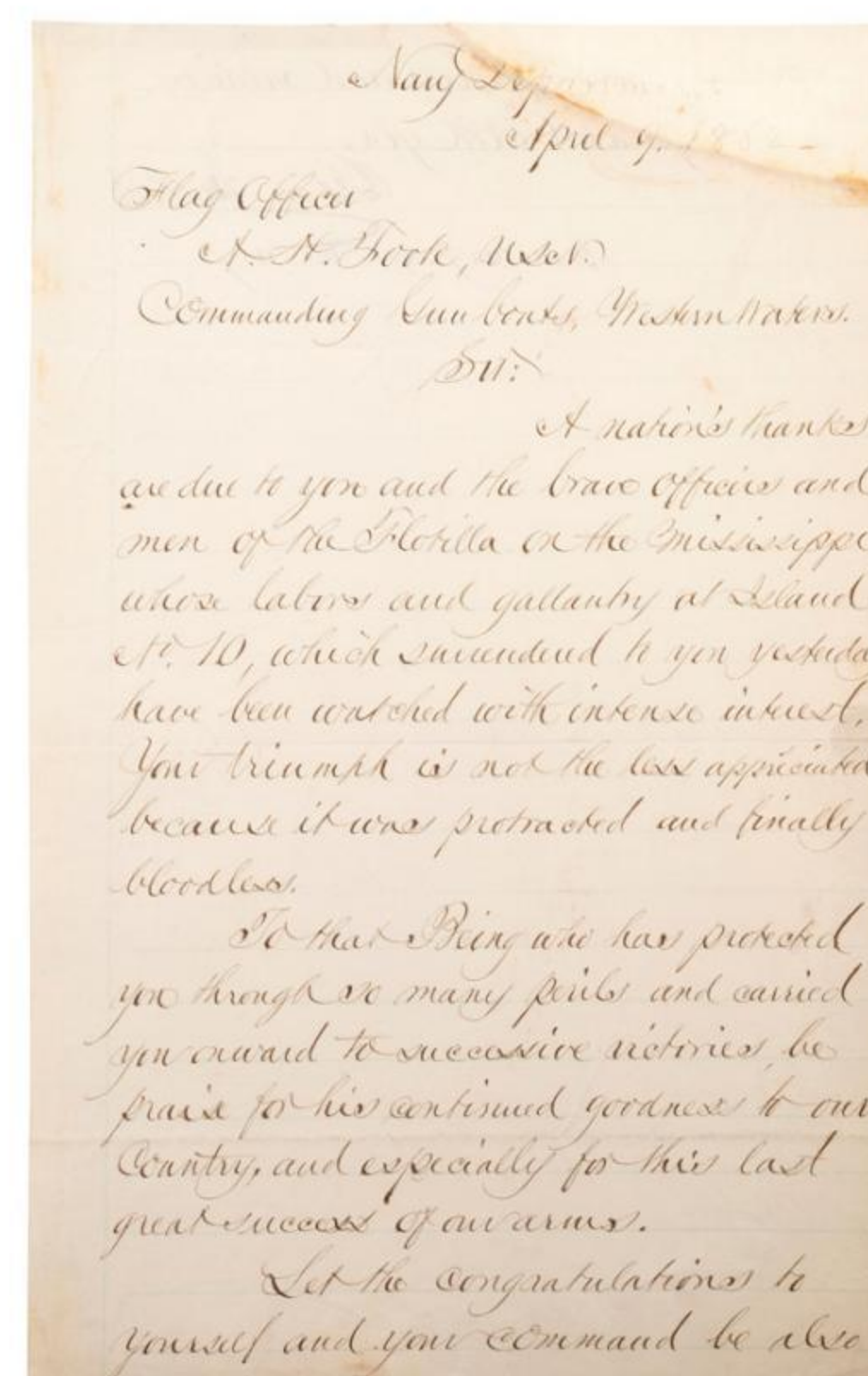
85  
[CIVIL WAR]. WILLARD, Maj. G.L. *Manual of Target Practice for the United States Army*. Philadelphia, PA: J.B. Lippincott & Co., 1862. Identified to George G. Stoddard, US Marine Corps.

32mo. Plates, charts, illustrations. (Dampstains to edges, toning.) Original blind-embossed brown cloth, spine gilt-lettered (loss to spine cloth, wear to edges).

*Provenance:* George G. Stoddard, U.S. Marines (ownership inscription to inner front board). Lieutenant George G. Stoddard commanded the battalion of USMC Infantry under the Naval Brigade during the Battle of Honey Hill, the third battle of Sherman's March to the Sea, as a part of the Broad River Expedition.

FIRST EDITION of Major Willard's shooting manual. RARE: OCLC locates only 7 copies.

\$300 - 400



86  
[CIVIL WAR - NAVY]. WELLES, Gideon (1802-1878). Letter signed ("Gideon Welles"), as Secretary of the US Navy, to Flag Officer A.H. Foote (1806-1863). [Washington, D.C.], 9 April 1862.

2 pages, 4to, some dampstaining in upper righthand corner that partially obscures a few words supplied in pencil in a later hand, adhesive residue on verso.

Welles writes to "Flag Officer / A H Foote, USN / Commanding Gunboats, Western Waters," congratulating and commending him for his victory at Island No. 10. He writes, in part: "A nation's thanks are due to you and the brave officers of the Flotilla on the Mississippi, whose labors and gallantry at Island No. 10, which surrendered to you yesterday, have been watched with intense interest. Your triumph is not the less appreciated because it was protracted and finally bloodless." Welles also gratefully acknowledges the contributions of the officers and soldiers who cooperated with Foote.

The Richard B. Cohen Civil War Collection

\$400 - 600

87  
[CIVIL WAR - NAVY]. FOOTE, Andrew H. (1806-1863). Autograph letter signed ("AHF"), as Flag Officer, to his wife. US Flag Steamer *Benton*, "Off Island No. 10," 29 March 1862.

2 pages, 4to, toning, light creasing at folds.

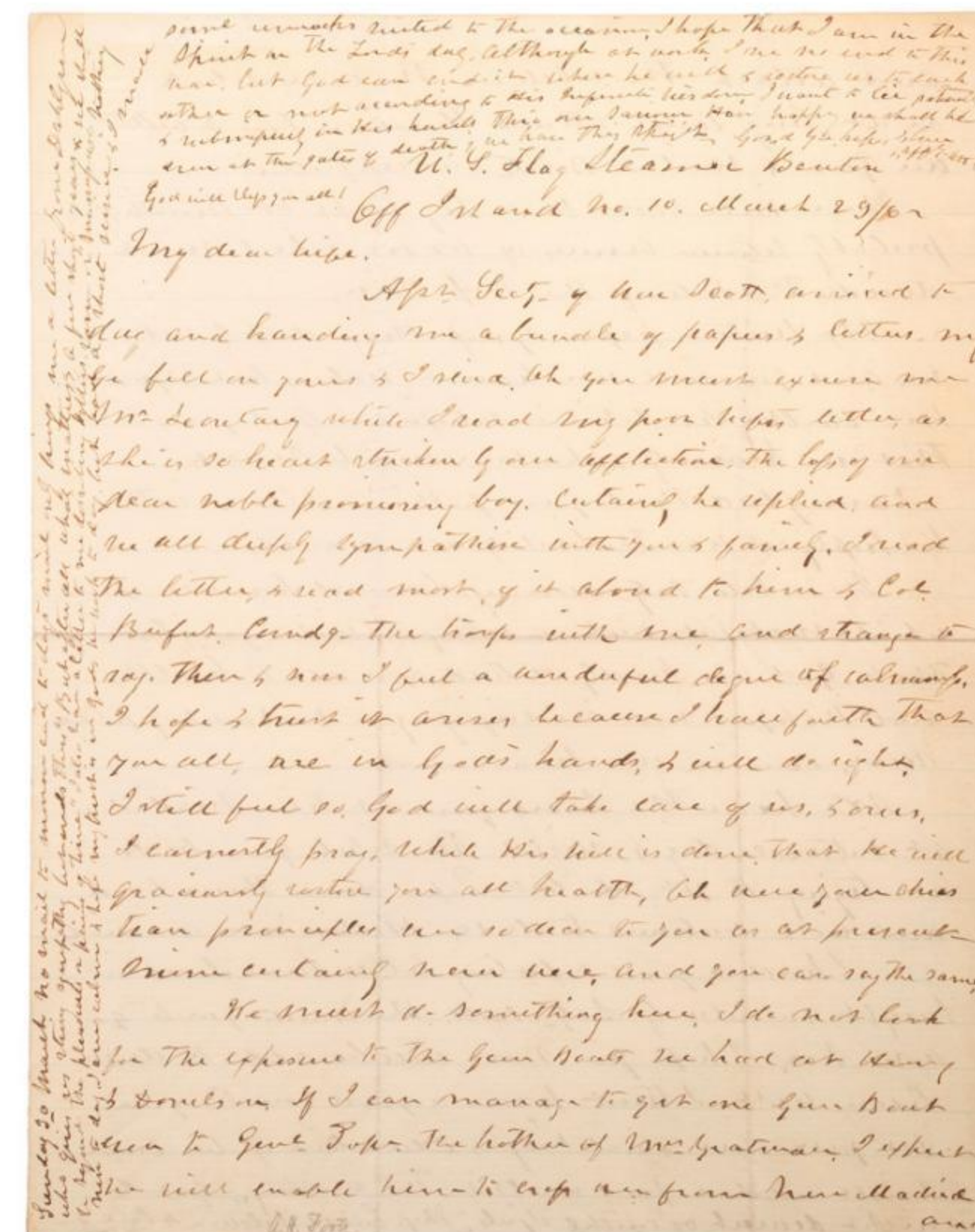
As commander of the Mississippi River Squadron, Foote led the gunboat flotilla during pivotal battles of the Western theater. At the time of this letter, he was engaged in a campaign against Island No. 10 and had recently suffered the loss of his 13-year-old son. He begins the letter: "Asst. Sec. of War Scott arrived today and handed me a bundle of papers & letters. My eye fell on yours & I said you must excuse me Mr. Secretary while I read my poor wife's letter, as she is so heart stricken by an affliction, the loss of our dear noble promising boy. Certainly, he replied..."

The letter continues with information about the battle plan and battle reports: "We must do something here. I do not look for the exposure to the Gun Boats we had at Henry & Donelson. If I can manage to get one gun boat even to Genl. Pope...I expect it will enable him to cross over from New Madrid and attack the rebels in the rear while we at long range attack them in front with our Gun and Mortar boats successfully. There will soon be a big fight at Corinth, probably between armies of 100,000 which must decide the fate of the Miss. river...We hear the heavy guns at New Madrid at intervals day and night. The rebel gun boats are trying to get up, but Pope drives them back and will continue to do so. Hollins is in command."

In March 1862, Gen. Pope drove the Confederates out of New Madrid, and the focus of combat shifted to Island No. 10, which Union gun and mortar boats bombarded relentlessly for three weeks. Foote lost his son, William Leffingwell Foote on 14 March 1862, along with two daughters later in the same year.

The Richard B. Cohen Civil War Collection

\$500 - 700





88  
[CIVIL WAR - NAVY]. A group of 3 documents related to Captain Andrew Foote's injury arising from a wound received at Fort Donelson, comprising:

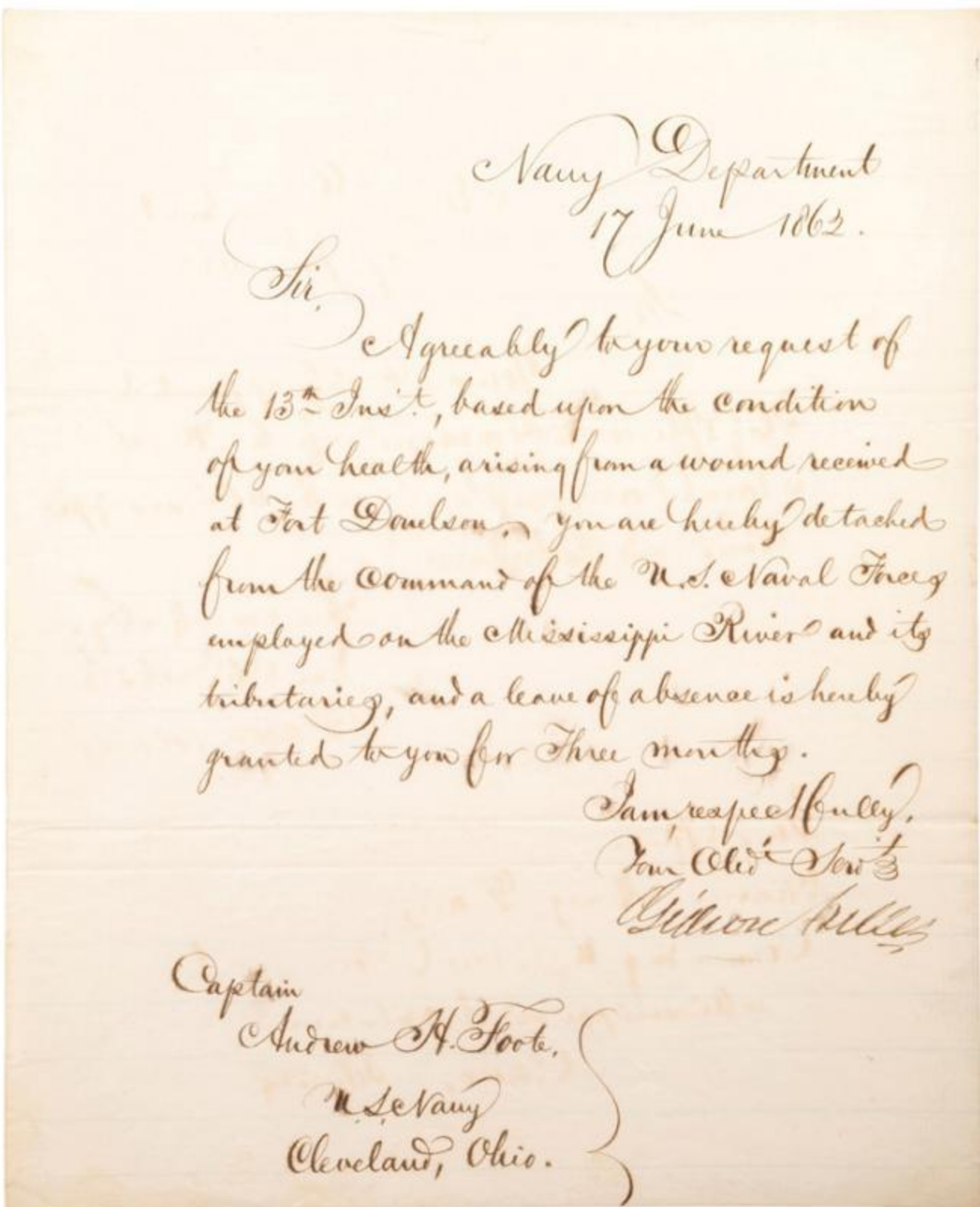
FOOTE, Andrew H. Autograph letter signed ("A.H. Foote") to Miss A.L. Whipple. Cleveland, 22 May 1862. 1 page, 8vo, adhesive residue to verso corners. "I regret to inform you that illness, resulting from my wound, prevents me from responding, as I could wish, to your kind letter of sympathy." Foote received a foot wound in the attack on Fort Donelson in February 1862. He never fully recovered.

[With:] FOOTE, Andrew H. Autograph letter signed ("A.H. Foote") to John L. Ogden, Cleveland, 30 May 1862. 1 page, 8vo, adhesive residue to verso edge. "I am in bed 'hors de Combat' which I am sure will excuse not only chirography but also a more full compliance with your request of the 28th instant." Foote cooperated with Grant on the attack of Fort Donelson on the Cumberland River, fought 11–16 February 1862. Foote received a foot wound. A couple of weeks later, this letter finds him recuperating, though he does not state the reason for being bedridden.

[Also with:] Gideon WELLES. Letter signed ("Gideon Welles"), to Captain Andrew H. Foote. Navy Department, 17 June 1862. 1 page, 4to, minor offsetting. Granting, per Foote's request, a leave of absence of three months from his "command of the U. S. Naval Fleet employed on the Mississippi River and its tributaries...based upon the condition of your health, arising from a wound received at Fort Donelson."

The Richard B. Cohen Civil War Collection

\$300 - 500



89  
[CIVIL WAR - NAVY]. A group of 2 letters relating to the Kearsarge and Alabama, comprising:

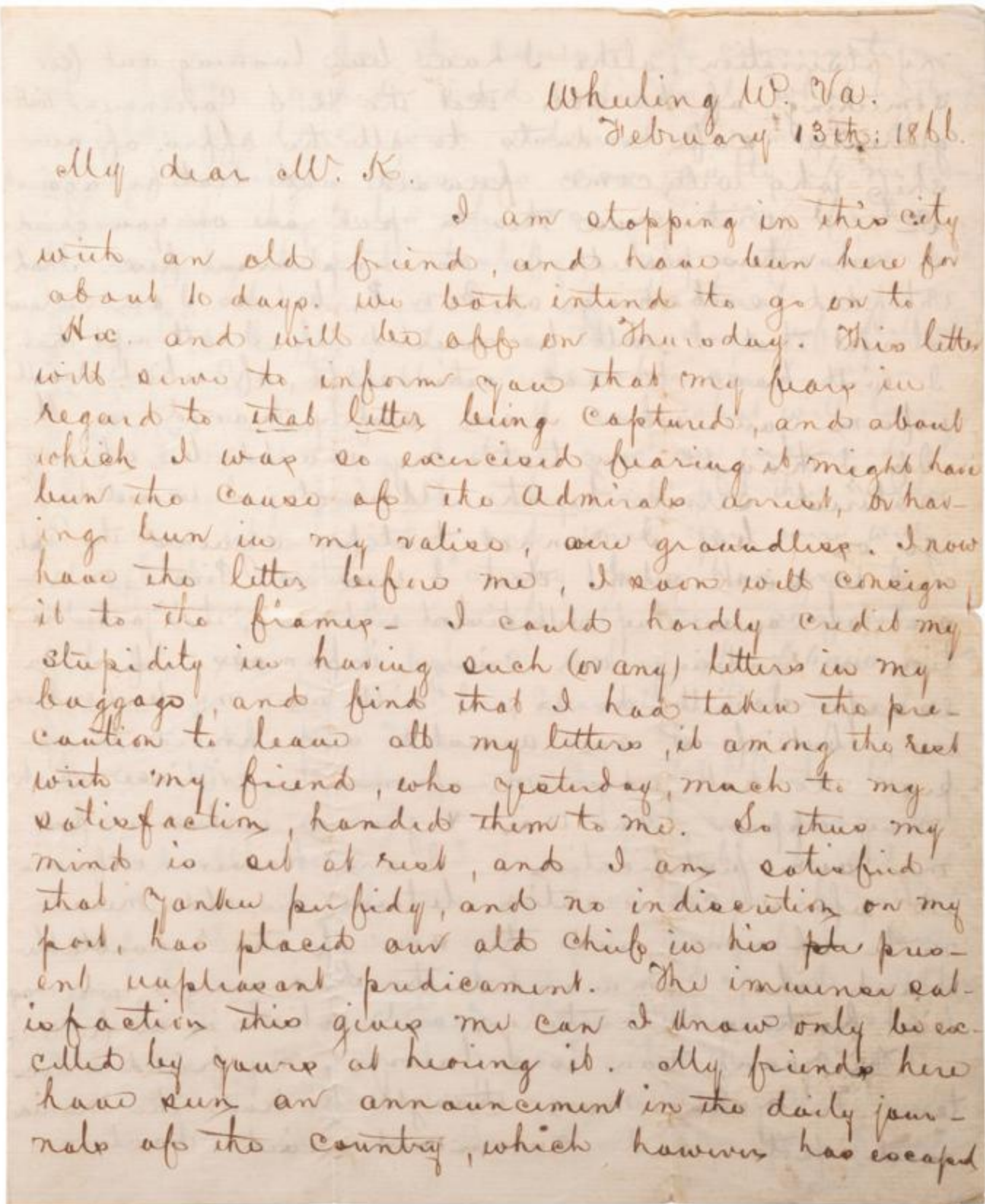
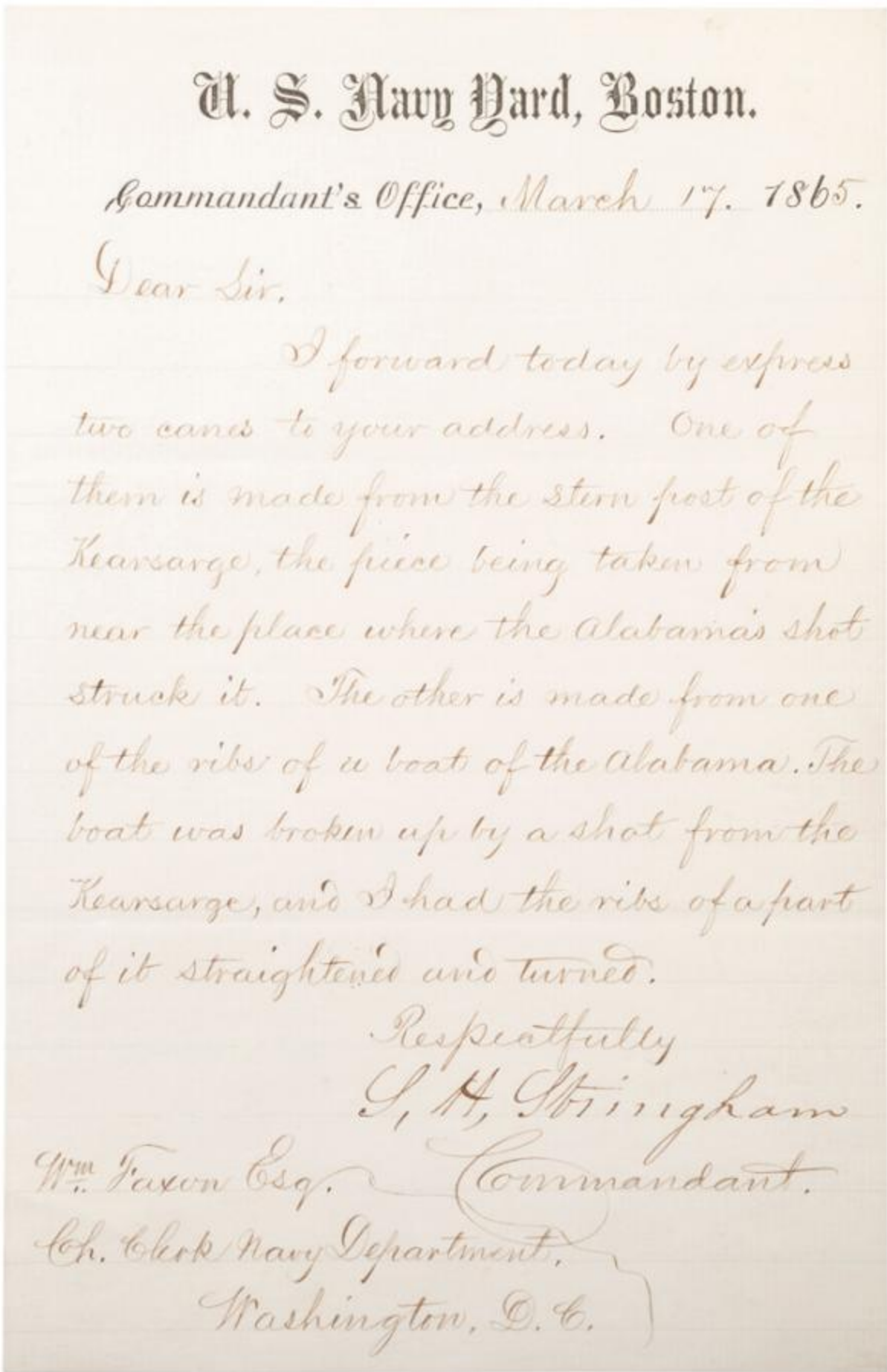
Autograph letter signed ("A") to Mr. [John McIntosh Kell]. Wheeling, WV, 13 February 1866. The integral address leaf partially identifies the recipient as John M. K. 4 pages, 4to, toning and small losses on old folds.

The addressee is John McIntosh Kell, Executive officer to the ship's commander, Raphael Semmes. The writer uses initials for himself and his correspondent, as well as for destinations, because, as an officer on board the *Alabama*, he is subject to arrest for treason, as the *Alabama* was a commercial raider. The letter was written during the period between 15 December 1865, when Semmes was arrested for treason, and 7 April 1866, when he was released and the charges dropped. "A" plans to leave the country to evade arrest. He notes press reports to the effect that "the U. S. Government will guarantee safe conducts to all the offrs. of our ship who will come forward and testify against S[emmes]. I write you this to put you on your guard, and I am thus placed in an unpleasant fix. I had intended embarking at B. or D., but as I am certain almost that I will be arrested, I will have to make other ships..." He says he would testify for Semmes if he thought it would do any good, but I cannot testify against the Capt. and by such admit that I was a pirate." In any event, he doesn't think that Semmes will be punished: "I am however informed of a communication between an old messmate of mine, and the son of the redoubtable Capt. who commanded the *Kearsarge*, who was his father's secretary, and which is as follows... In the course of conversation, the doctor asked said individual 'what he thought would be done with Admiral Semmes.' He said 'Nothing'—Semmes was guilty of no violation of the rules of war, so my father is coming here (to testify), on a fool's errand.'" The charges against Semmes were dropped and he was released. "A" goes on to name fellow officers who have secured lucrative positions with the Chilean Navy—Catesby Jones and W. L. Glassett—and offers to intercede on Kell's behalf if he's interested. An intriguing letter written in the aftermath of the famous battle fought off Cherbourg, France, on 19 June 1864.

[With:] STRINGHAM, L. H. Autograph letter signed ("L.H. Stringham"), to William Faxon, Chief Clerk Navy Department. U.S. Navy Yard, Boston, 17 March 1865. 1 page, 8vo, on U.S. Navy Yard letterhead. The commandant writes to Faxon informing him that two canes are on the way. "One of them is made from the stern post of the *Kearsarge*, the piece being taken from near the place where the *Alabama*'s shot struck it. The other is made from one of the ribs of the boat of the *Alabama*. The boat was broken up by a shot from the *Kearsarge*, and I had the ribs of a part of it straightened and turned." The war didn't end until Lee surrendered on 9 May 1865, by which time the souvenir mentality had already established itself.

The Richard B. Cohen Civil War Collection

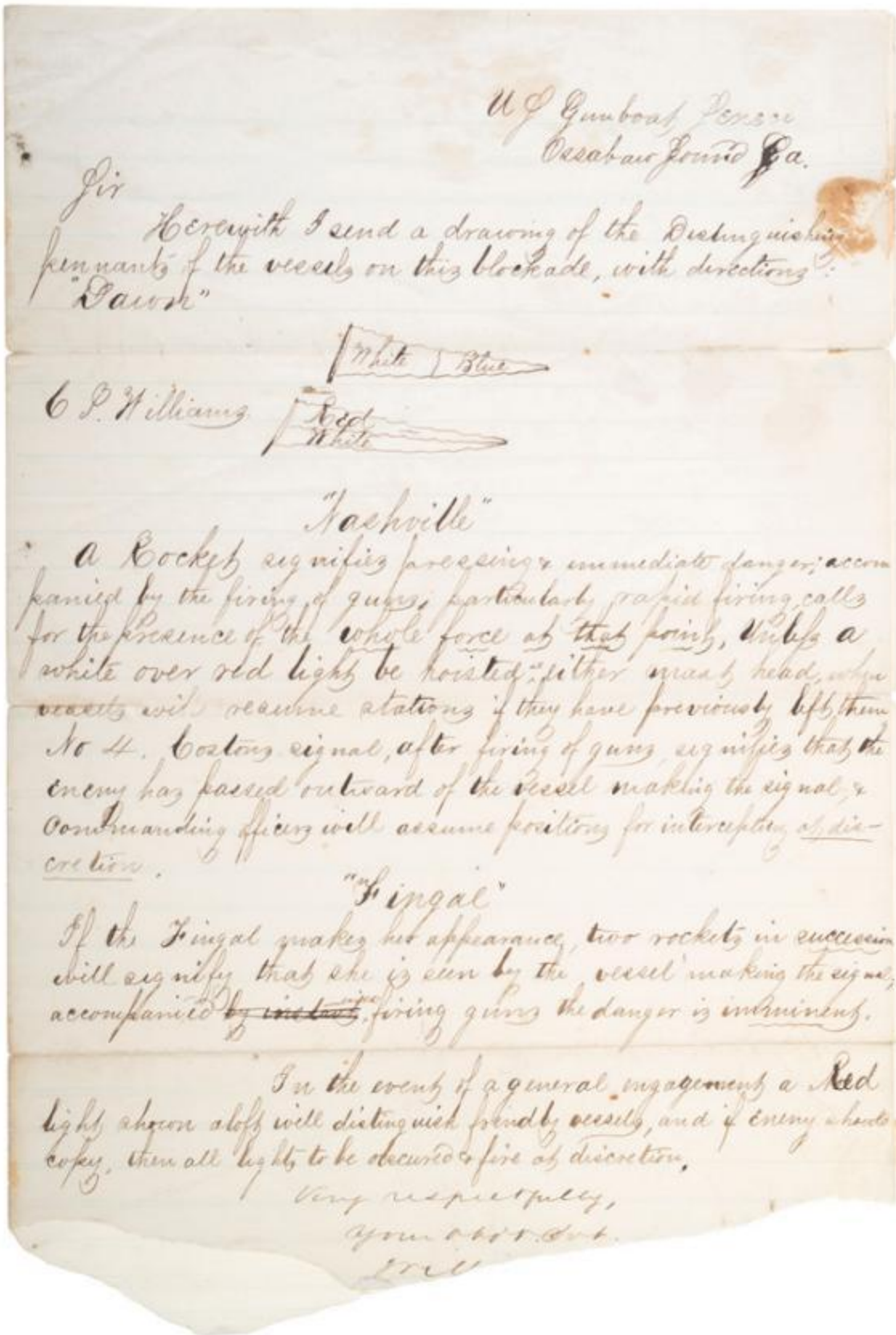
\$500 - 800





90  
[CIVIL WAR - NAVY]. A group of documents related to the South Atlantic Blockading Squadron with South Carolina interest, including:

Autograph letter signed (damage to signature). U.S. Gunboat *Seneca*, Ossabaw Sound, GA, [spring/summer 1862]. 1 page, legal 4to, foot of bifolium is lacking. Name of the writer torn away at foot, from onboard the *Seneca* at Ossabaw Sound, Ga, providing signals for a possible engagement between USS *Seneca*, *Dawn*, and *C.P. Williams*, on the one hand, and Confederate ships *Nashville* and *Fingal*. During the spring and summer of 1862, these US blockading ships and Confederate blockade runners engaged from Port Royal, SC, to the Georgia coast. "Herewith I send a drawing of the distinguishing pennants on this blockade, with directions." He follows with signals to be used by US ships with specific reference to the CSS *Nashville* and *Fingal*. The letter ends: "in the event of a general engagement a Red light shown aloft will distinguish friendly vessels, and if enemy should copy, then all lights to be obscured & fire at discretion." A rare survival.



[With:] TOUCEY, Isaac (1792-1869). Letter signed ("I Toucey"). Navy Department, 2 March 1861. 1 page, 4to, docketing. Detaching Henry L. Howison from the *Pawnee* and instructing him to await orders. At the foot in a second hand: "Forwarded / Frankn Buchanan / Comdt." Franklin Buchanan (1800-1874) had a 45-year career with the US Navy before he eventually became captain and later admiral in the Confederate Navy. This letter is sent before he resigned his commission on 22 April 1861, anticipating Maryland's secession. This, however, never came and when he attempted to recall his resignation, it was denied by Gideon Welles. – WELLES, Gideon. Letter signed ("Gideon Welles"), to J. W. Saunders. Navy Department, 18 July 1863. 1 page, 4to. Granting the Acting Master of the U.S.S. *Dawn*, an additional three weeks leave of absence of the initial leave granted by Admiral Paulding. – WELLES, Gideon. Letter signed ("Gideon Welles") to Henry C. Tallman. Washington, D.C., Navy Department, 6 October 1863. 1 page, 4to. When he is relieved by Lt. Comm. Beardslee, Tallman is to regard himself as detached from the *Wachusett* and waiting orders. In October 1863, Beardslee transferred from the *Nantucket* to this vessel.

[Also with:] 3 documents related to Fort Monroe: DAHLGREN, John A. (1809-1870). Autograph letter signed ("Jno. A. Dahlgren"), as Chief of Ordnance Bureau, to Rear Admiral Samuel Philips Lee. Fortress Monroe, 14 February 1863. 2 pages, 8vo, on Bureau of Ordnance letterhead, red pencil reads "Immediate." Dahlgren instructs Lee, on behalf of the Navy Department, to send, "with utmost dispatch a message to Beaufort with orders to intercept the Ordnance Store vessel *Paramount*, before entering the port if possible, direct her to proceed at once to Port Royal and report to Rear Admiral Dupont. This order is important." – GUEST, John. Autograph letter signed ("John Guest"). U.S.S. *Sangamon*, Fortress Monroe, 15 February 1863 1 page, 4to. "I shall relieve the *Nahant* at daylight tomorrow. The fog has been too thick for her to get out to night so far." The *Sangamon* was an ironclad monitor assigned initially to the North Atlantic Blockading Squadron. The *Nahant*, also an ironclad monitor, had orders to report to Port Royal, SC, where, on February 20, she joined the South Atlantic Blockading Squadron. On March 3, she engaged in her first battle, participating in the bombardment of Fort McAllister, an installation defending Savannah, GA. Guest participated in the attacks at Vicksburg and the capture of Fort Fisher. – FULTON, C.C. Letter draft signed ("C.C. Fulton") to Gustavus A. Fox. [Fort Monroe], 5-11 March n.y. 4 pages, 4to. Detailing activity on the water at Fort Monroe and elsewhere.

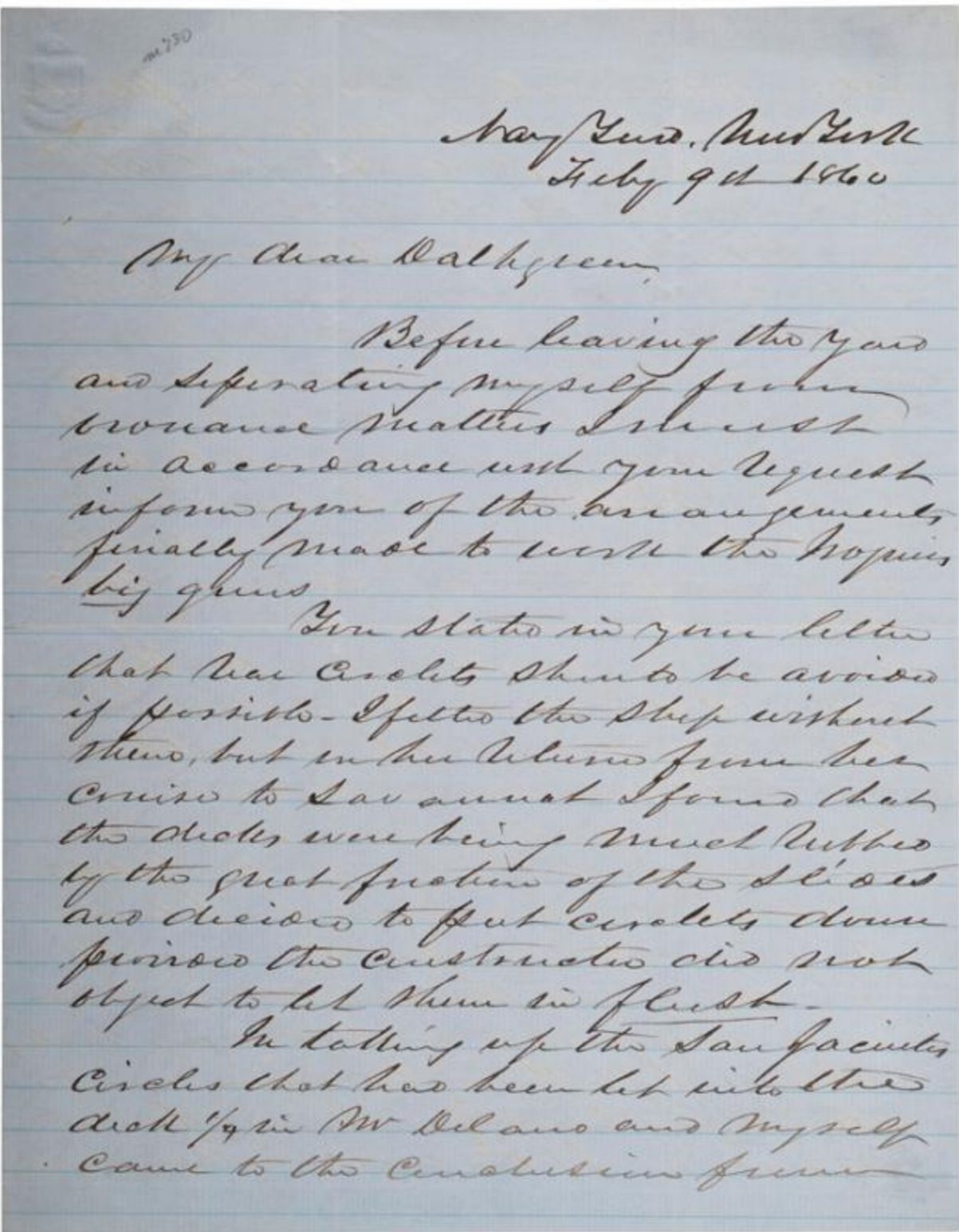
[Also with:] 2 Documents related to the USS *Chippewa*: STRIBLING, Cornelius Kinchiloe. Letter signed ("C.K. Stribling"). Philadelphia, U.S. Navy Yard, 29 September 1864. 1 page, 4to, docketing to verso. Granting Acting Master Saunders, USS *Chippewa*, Philadelphia Navy Yard, a leave of absence for a week from the above date. The *Chippewa* joined the South Atlantic Blockading Squadron off South Carolina and Georgia and, in December 1864 and in January 1865[?], participated in the bombardment and capture of Fort Fisher, which fell on 15 January 1865. This key victory cut off Wilmington, SC, a major supply port for the Confederacy. – Weekly return of Articles Expended. U.S.S. *Chippewa*, 3 December 1864. 2 pages, legal 4to. List of supplies, from a ball of spun yarn to a lamp chimney and half-inch screws. A few weeks later the *Chippewa* would be one of 56 vessels under D. D. Porter participating in the first bombardment of Fort Fisher.

The Richard B. Cohen Civil War Collection

\$400 - 600

91  
[CIVIL WAR - NAVY]. A group of documents related to artillery, mechanics, and gunboat specifications, including:

ROWAN, Stephen G. Autograph letter signed ("Ste. Rowan"), to Captain Dahlgren. Navy Yard, New York, 9 February 1860. 3 pages, 4to. Begins: "Before leaving the yard and separating myself from ordnance matters I must in accordance with your request inform you of the arrangements finally made to work the Iroquois[?] big guns." Much more technical discussion then reports on work on Dahlgren's "Niagara carriages." A long and detailed letter regarding pre-war Naval construction projects. Rowan served actively in battle during the war and was promoted twice for gallantry, becoming a rear admiral in 1866.



[With:] HUBBELL, William Wheeler. Autograph letter signed ("W.W. Hubbell"), to historian Benson Lossing. N.p, 11 May 1863. 1 page, 4to, WITH 4 page manuscript, folio, ALSO WITH 16 January clipping and engraved portrait of Hubbell. Letter address an error in the date of an article he sent to Lossing; the date on which the article appeared in the *Philadelphia Press* should be 16 January 1861, not 1860. The accompanying manuscript provides a detailed and unstintingly laudatory history of the development of the Thunderbolt Shell and fuse, and the shell's effectiveness in battle, describing in some detail battles in which it played a decisive role.

[Also with:] CHOATE, Rufus. Letter signed ("Rufus Choat"), to Isaac Toucey, as Secretary of the Navy. Boston, 22 August 1857. 1 page, 8vo. Offering high praise for Donald McKay, who he understands is being considered for a shipbuilding contract. McKay was a ship designer and builder known for his extremely large and fast clippers. – PROSSER[?], Thomas[?]. Autograph letter signed ("Thos. Prosser"[?]), to A.H. Hooley. "U.S. Gun Boats," 29 June 1861. 2 pages, 4to, tape seals a marginal tear at lower left. Headed "From Drawings furnished by the Navy Department," with technical details of the *Michigan* and *San Jacinto*. – GOLDSBROUGH, L. M. Letter signed ("L.M. Goldsbrough"), to the Chief of the Bureau of Ordnance. U.S. Flag Ship *Minnesota*, Hampton Roads, VA, 25 April 1862. 1 page, 8vo, on U.S. Flag Ship *Minnesota*, Hampton Roads, VA letterhead. He writes: "Marsilly carriages are to be preferred for the 100-pdr rifles if elevation enough for long ranges can be secured; otherwise, they should be mounted on pivot carriages with the chassis made as short as possible." More good technical detail and comment follows. – MELVILLE, George Wallace. Letter signed ("Geo. Melville"). Washington, D.C., Navy Department, 11 April 1899. 1 page, 16mo, on Navy Department letterhead. To the Fairmont Park Arts Association, declining an invitation to attend an event. An engineer, Melville served onboard various vessels throughout the War. In 1889, he was appointed Chief of the Bureau of Steam Engineering within the Navy Department. There he superintended the design of 120 vessels, championing innovation in the development of the "New Navy." He achieved the rank of Rear Admiral.

The Richard B. Cohen Civil War Collection

\$500 - 700



92  
[CIVIL WAR]. *Wanted!...Our Homes are in Danger!* Recruitment broadside, 11th Kansas Volunteer Cavalry, [1862].

12 1/2 x 17 5/8 in. (sight), framed to 14 1/2 x 19 1/2 in. (creasing, small losses particularly along edge lines and near center horizontal fold, light soil, unexamined outside frame). Undersigned in type by Captain Lyman Scott Jr., 1st Lieut. H.E. Palmer, and 2nd Lieut. J.N. Turner. Top center features bold type "WANTED!" below which appears an illustration of a spread-winged eagle with a riband in its beak bearing the text "\$100 / Bounty." Below the eagle in small print, part of which is obscured by a loss along the fold, is the regimental identification: "O[ne H]undred Men for Co. [left blank] 11th Regiment Kansas Volunteers." Large bold type then highlights the bounty again followed by an exhortation: "Our Homes are in Danger! / Come one come all and rally around / The Banner of Freedom! / And help save your Country in this hour of peril, and thus do your duty to / God and Our Native Land! / and thus enable you to face the Spirit of our Forefathers." No printer identification is visible on the broadside. Framed with a carefully folded document which is laid on top of the eagle's body. Period ink notation on the folded, lined paper reads "Countersign for Officer of the day." RARE. No other copies of this broadside identified in OCLC.

The 11th Kansas Volunteer Cavalry was raised in response to President Lincoln's July 1862 call for 300,000 volunteers. Residents of Kansas, many of whom already believed that their state had born a proportionately unjust and onerous burden for supplying troops to the war effort, were doubtful that their state could supply the quota with volunteer enlistments. However, the settlers of Kansas, who had just entered the Union in January 1861, proved their commitment to the Union once again raising their full quota in an unprecedentedly short span of time. The 11th Kansas enlisted its first recruit on the 18th of August, and on the 29th of that month Co. A was mustered in with a hundred men including their company captain. HDS indicates that Captain Lyman Scott of Leavenworth, Kansas, enlisted as a captain (date unknown) and was commissioned into Co. A, 11th Kansas Cavalry on 8/27/1862. He resigned on 2/20/1863. During the course of its service, the 11th was actively engaged in the Trans-Mississippi Theater, responding to Price's Missouri Expedition ("Price's Raid") including fighting in the Battle of Westport ("Gettysburg of the West"), and participating in US Army actions against the Lakota Sioux and Cheyenne Indians in the summer of 1865.

\$3,000 - 4,000



93  
[CIVIL WAR]. *Death for Traitors! War Meeting!* Broadside. [Yates County, NY]: ca 1861-2.

17 1/2 x 11 3/8 in. (sight), letterpress broadside, framed to 19 3/16 x 12 7/8 in. (some discoloration, especially to upper left, with creasing throughout; unexamined out of the frame).

"Citizens of Starkey, Barrington, and neighboring towns are invited to rally en masse" on Friday, 25 July for a war meeting, "To take into consideration the present perilous condition of the Nation, and the best way of responding to the call of the President for more troops."

\$800 - 1,200



94  
[CIVIL WAR]. *Attention!! Aid for the Government!* Pottsville, PA: Benjamin Bannan's Job Printing Establishment, 15 April 1861.

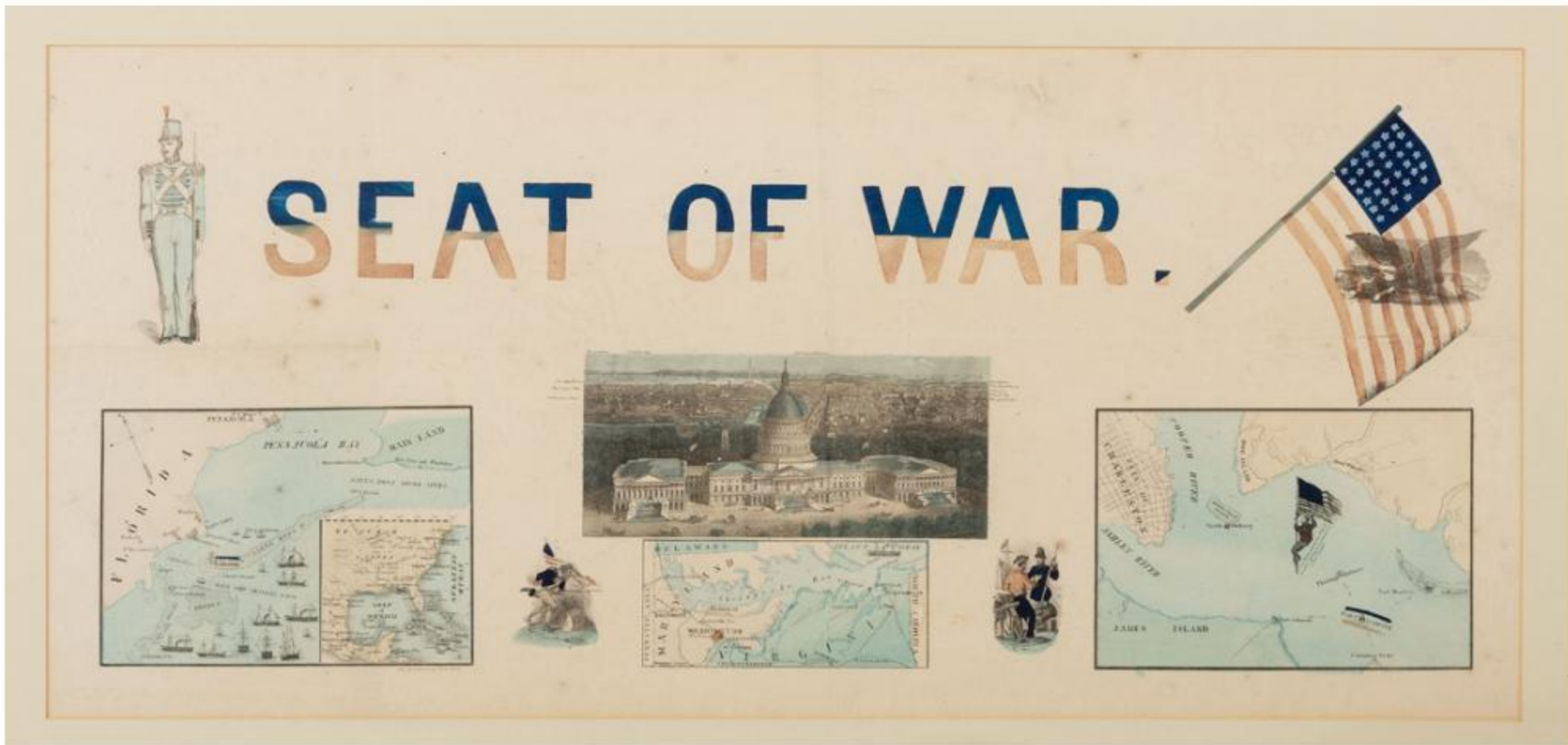
14 x 20 1/4 in. (sight) recruitment broadside for the 6th Pennsylvania Infantry, framed to 17 1/8 x 22 1/8 in. (creasing at folds, light soil, minor losses at edges and folds, unexamined outside frame). Undersigned in type by C. Tower. Top center features large, bold type "ATTENTION!!" below which appears an illustration of a spread-winged eagle with a riband in its beak bearing the text "The Union / Forever!!" Below the eagle text reads: "AID FOR THE GOVERNMENT! / The undersigned proposes to unite with his fellow citizens in sustaining the / Government of the country and putting down rebellion. He therefore invites / those who are willing to join him in forming a Company of / SIXTY TO A HUNDRED MEN!"

Printed just four days after the first shots of the Civil War were fired at Fort Sumter, this broadside is indicative of the immediate and patriotic response generated to the commencement of hostilities between the Northern and Southern states. The 6th Pennsylvania Infantry regiment was recruited for three months service under Colonel James Nagle. The regiment served along the Pittsburg, Wilmington & Baltimore Railroad, then moved to Chambersburg, Greencastle, Williamsport, Downsville, Martinsburg, and Charleston before mustering out. The regiment's most notable engagement was at Falling Waters in July 1861. Undertaking recruitment for the regiment at this very early stage of the war was "C. Tower." HDS indicates that Charlemagne Tower (1809-1889) was a 52-year old lawyer when he enlisted on 4/22/1861 at Pottsville, PA as a captain and was commissioned into Co. H, PA 6th Infantry. Within ten days of the start of the war, he had recruited approximately 270 Schuylkill County men to enter the Union army in a regiment that would also be known as the "Tower Guards." Tower, also a prominent landowner and successful businessman, provided uniforms and arms for the troops at his own expense. He mustered out on 7/27/1861 at Harrisburg. The printer of this broadside, Benjamin Bannan (1807-1875), was a well-known journalist of his day, who at times stirred controversy with an anti-Irish immigrant stance.

\$1,000 - 1,500



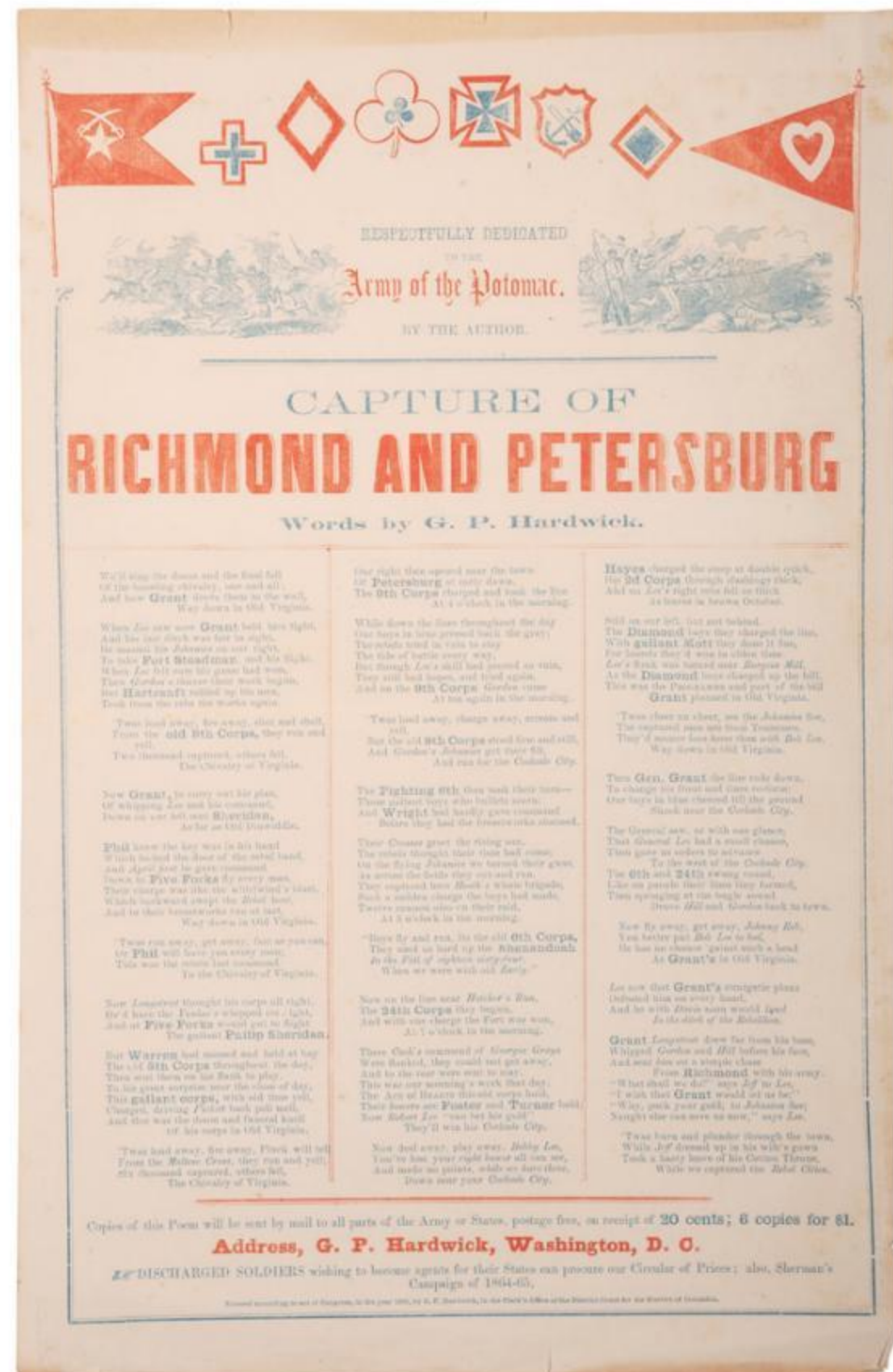




95  
[CIVIL WAR]. *Seat of War*. New York, NY: C. Magnus.

27 1/2 x 12 1/2 in. (visible) lithograph, matted and framed, 33 1/2 x 18 3/4 in. (fold lines, with a few areas of separation at folds, occasional spotting, unexamined out of frame). Features panoramic view of Washington, DC, at center, with the US Capitol building in the foreground and museums, offices, monuments, and neighborhoods labeled in the background. With 3 inset maps of Pensacola Bay, Washington, DC and surrounding states, and Charleston Harbor, with various locations marked, among them Fort Pickens and Fort Sumter. Patriotic and military motifs similar to those used in Magnus' illustrated covers and letterhead are also included.

\$500 - 700



96  
[CIVIL WAR – LINCOLN, Abraham (1809-1865)]. HARDWICK, George P. *Capture of Richmond and Petersburg*. Washington, D.C.: G.P Hardwick, 1865.

8 1/2 x 13 1/4 in. songsheet printed in red and blue (minor creasing, toning at edges).

Decorated with corps badges and battle vignettes, celebrating the Union victories in the heart of the Confederacy heralding the end of the Civil War. Collection of Tom Charles Huston

\$400 - 600

97  
[CIVIL WAR]. PARKE, John G. (1827-1900) and FERRARO, Edward (1831-1899). Hand-drawn testimonial presented to Major William F. Draper, 36th Massachusetts Infantry, signed by Generals Parke and Ferrero. East Tennessee, 8 March 1864.

11 x 16 in. (sight) hand-drawn testimonial, housed in 23 x 27 1/2 in. frame (scratches and wear to frame, light soil to mat and testimonial, testimonial with dampstaining at center right, unexamined outside frame). Testimonial decorated at top with patriotic motifs over which runs the bold text "Headquarters, 1st Division, 9th A.C." followed by what appears to be an artist's hand-drawn reproduction of a letter of recommendation on behalf of Draper. The body of the "letter" commences "Camp Near Mossy Creek / East Tenn., March 8th 1864" / "To His Excellency John A. Andrew, Gov. of the State of Mass." It continues with a recommendation from Brigadier General Edward Ferrero, endorsing Draper for promotion describing the "able manner with which he has led his Regiment, and the discipline of the same, [which] entitles him to great praise." This endorsement is signed by Ferrero ("Edwd Ferrero") as Brigadier General US Volunteers. Below this appears a second endorsement, dated 9 March 1864, in which General John Grubb Parke (1827-1900) concurs "with Gen Ferrero in his estimate of Maj. Draper's efficiency and worth...." This is signed by General Parke ("John G. Parke") as Maj. Gen. Commanding. Complementing the handwritten text is a drawing of a Union camp artfully rendered on the mat in the bottom right corner. The camp scene features a cluster of tents, an American flag, and soldiers around a fire.

Bvt. Major General Edward Ferrero (1831-1899) was both a decorated officer who served in multiple theaters of war, and an officer tainted by his questionable conduct during the Crater disaster. Gen. John Parke was a US Army engineer who served among other roles as Chief of Staff to Ambrose E. Burnside and also held significant field commands. After the war Parke served as superintendent of the United States Military Academy. The subject of their recommendation was William Franklin Draper (1842-1910) of Milford, MA, who enlisted on 9/9/1861 as a private and mustered into Co. B MA 25th Infantry. Draper served a three-year enlistment, rising steadily through the ranks of the 25th and later the MA 36th Infantry to become Brigadier General by Brevet on 3/13/1865 for "gallant and meritorious service." Draper was wounded at Wilderness on 5/6/1864 and mustered out five months later on 10/12/1864.

A Harvard graduate with mechanical expertise, Draper was equally impressive on the battlefield. Both the 25th and the 36th were "fighting regiments" which were heavily engaged during the war and suffered large numbers of killed or wounded. Draper served for a time on the staff of Maj. Gen. Ambrose as Acting Signal Officer, participated in the Antietam Campaign, fought at Fredericksburg, and pursued Morgan's cavalry in Kentucky. In October 1863 following the Battle of Blue Springs (TN), Major Draper assumed command of the regiment in place of the wounded Lieut. Col. Goodell. General Ferrero notes in his recommendation that Draper continued in command five months later as of the date of his recommendation. While leading his regiment on the top of a rifle-pit at Wilderness, Draper was wounded, but he soon returned to his regiment participating in multiple engagements including at Weldon Railroad and Poplar Grove Church. Following the war, Draper was involved in multiple business pursuits and was active in politics, serving as a Massachusetts representative to the US Congress (1893-1897) and the US Ambassador to Italy (1897-1900).

\$800 - 1,200





98

[CIVIL WAR]. TABER, I. Walter (ca 1857-1933), artist. *Buford's cavalry opposing the Confederate advance upon Gettysburg. 1861.*

16 x 8 in. (visible) pen and ink on paper, matted and framed, 23 x 16 in. (even toning, few light spots, unexamined out of the frame). Signed and dated lower left, "Taber / 1861." An illustration showing a dismounted cavalry troop firing from behind a stone rail fence. The sketch was used to illustrate the profile "John Buford" by Russell F. Weigley in *Civil War Times Illustrated*, June 1966.

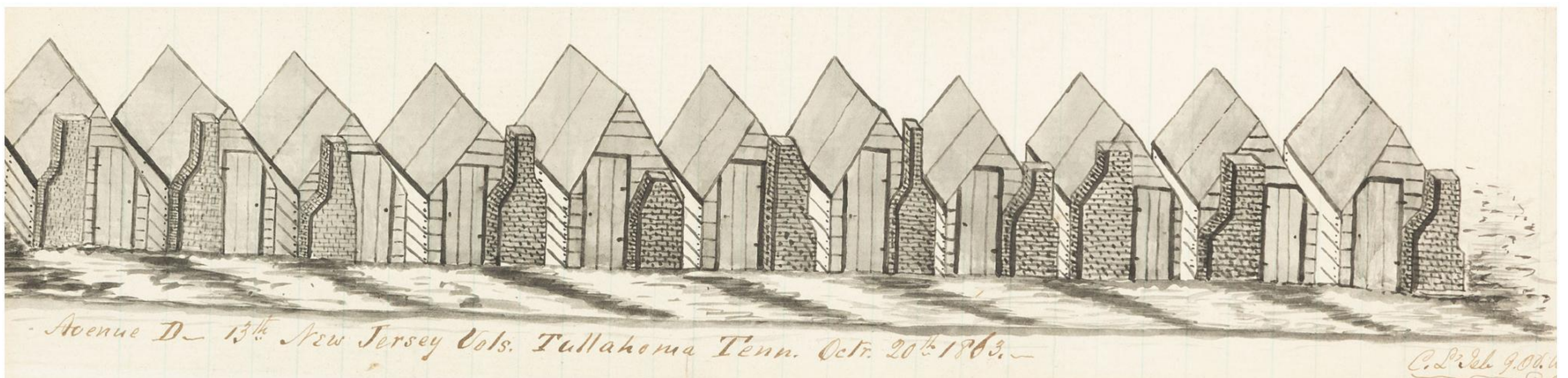
Isaac Walton Taber (ca 1857-1933) is best known for his nearly 250 illustrations published in the expansive four-volume series, *Battles and Leaders of the Civil War*. Many of his sketches were based upon photographs taken by Civil War photographers, and therefore depict actual scenes from the war. He also contributed his artwork to magazines such as *Century* and *St. Nicholas*, and illustrated books including Rudyard Kipling's *Captain Courageous* and the 1928 edition of Herman Melville's *Moby Dick*.



While the photographic process evolved rapidly from its inception in 1839 and the wet plate process of taking photographs was coming into widespread use by the start of the Civil War, it was a cumbersome process in the field as well as in the studio. More significantly, at that time, the photographs themselves could not be reproduced as illustrations accompanying written reports of the war. As a result, publishers of newspapers and other periodicals in major cities, primarily in the North, employed a number of sketch artists who traveled with armies to draw the scenes that they witnessed. These sketches, most frequently pencil on paper with brief identifications of people and places, were then sent back by courier to the periodical publishers. The battlefield sketches received by the publishers were then copied by engraving artists onto wooden blocks, which were used in printing presses to illustrate printed articles covering the war. Unlike the photographers of the day, who were limited to capturing the aftermath of battles, the sketch artists had the advantage of recording what they were witnessing as the events occurred before their eyes.

In the 1880s, the popular *Century Magazine* started publishing the narratives of Civil War veterans and retained a large number of sketch artists to illustrate the articles. They used interviews, photographs, and prior war-date sketches to produce accurate pictorial representations of the war. These illustrated accounts were incorporated into a large four-volume work entitled *Battles and Leaders of the Civil War* in 1881. Almost a century later, in 1973, *American Heritage Magazine* acquired the collection of drawings that had been held by *Century Magazine*, which were subsequently reproduced in *The American Heritage Century Collection of Civil War Art* published in 1974. Christie's conducted two public auctions in 1988, which were comprised of the remaining original *Century Magazine* Collection of Civil War artwork that was dispersed by *American Heritage Magazine*, and a number of drawings by noted battlefield artists were acquired, including the example offered today.

\$500 - 700



99

[CIVIL WAR]. Avenue D - 13th New Jersey Vols. Tullahoma Tenn. Oct. 20th 1863. Civil War sketch by Corporal Charles Lelsle, 9th Ohio Light Artillery.

11 3/4 x 3 in. (visible) pen and ink sketch, matted and framed, 17 1/2 x 8 1/2 in. (sketch overall very good, water staining to mat, unexamined out of frame). Titled in lower margin and signed lower right, "C. Lelsle 9 OVA / Del." With period note partially mounted to back of frame, "Sketch made by me of Col. Geo. A. Beardsleys Co. 'D' 13th NJV. It was their winter or was to be, their winter quarters" (soiling to note, some corner and edge loss).

After participating in the battles of Antietam, Chancellorsville, and Gettysburg, the 13th New Jersey Volunteers were transferred to Tennessee in the fall of 1863. The 9th Ohio Light Artillery was also on duty in Tullahoma, TN, at this time, providing Corporal Lelsle the opportunity to sketch the 13th NJ Volunteers' quarters.

\$400 - 600



100

[CIVIL WAR]. Painted escutcheon identified to Brevet Brigadier General Brayton Ives, 5th Connecticut Infantry and 1st Connecticut Cavalry.



24 1/2 x 29 1/4 in. (visible) oil on canvas, housed in 28 1/2 x 33 1/4 in. frame (frame with scratches and wear, small losses to paint scattered across canvas, two abrasions with total loss of paint and small puncture in bottom right quadrant of canvas). Civil War service escutcheon featuring a detailed record of Brevet Brigadier General Brayton Ives' service, including a list of all engagements, attachments, and promotions, the shoulder straps and insignia of his various units and ranks, and the Great Seal of Connecticut at center. Hand-painted depictions of the medals presented to Ives at bottom.

Brayton Ives (1840-1914) was a decorated soldier whose post-war endeavors were equally impressive. Born in Farmington, Connecticut, Ives graduated from Yale University in 1861 before enlisting on 6/21/1861 as 1st lieutenant. He was commissioned into Field & Staff 5th CT Infantry on 7/23/1861 serving as 1st lieutenant and adjutant and later was commissioned into Field & Staff CT 1st Cavalry. HDS records a steady rise in the ranks over the course of Ives's extraordinary four years of service, which culminated in his promotion to Brigadier-General by Brevet on 3/13/1865 on the written recommendation of Gen. Philip Sheridan. The *New York Times* obituary for Ives published on 23 October 1914 states that in conferring the brevet for gallantry in actions at Ream's Station, Deep Bottom, Five Forks, and Sailor's Creek, General Sheridan said, "This distinction is no gift - you have won it, your gallantry has earned it." At the time of his brevet, 24-year old Ives was one of the youngest Brigadier Generals in the service. In April 1865, Ives commanded General Grant's escort when the Union general went to Appomattox to accept General Lee's surrender. He mustered out 8/2/1865.

Following the war, Ives served as president of the New York Stock Exchange, the Northern Pacific Railway, and the Western National Bank of New York, as director of The Mercantile Trust Company, as chairman of The Westinghouse Electric and Manufacturing Company, and in multiple other business roles.

\$600 - 800

101

[CIVIL WAR]. Painted escutcheon identified to Lieutenant George A. Chipman, 45th Massachusetts Infantry and 6th Massachusetts Militia.

24 1/2 x 29 1/2 in. (visible) oil on canvas, housed in 31 1/4 x 36 1/4 in. frame (frame with small chips, scratches, and wear, small losses to paint scattered across canvas, small puncture near top center, two small areas of patch and repair also near top center). Civil War service escutcheon featuring a detailed record of Lieutenant George A. Chipman's service, including a list of all engagements, attachments, and promotions, the shoulder straps and insignia of his various units and ranks, and the Great Seal of Massachusetts at center. With hand-painted depictions of the medals presented to Chipman at bottom. George Albert Chipman (1843-1917) was a resident of Boston, Massachusetts, and working as a nineteen year-old clerk when he enlisted on 9/12/1862 as a private.

On 9/26/1862 he mustered into Company D of the 45th Massachusetts Infantry. He was mustered out on 7/7/1863 at Readville, MA. Chipman shortly thereafter re-enlisted, and on 7/15/1864 he was commissioned into Company A, 6th Massachusetts Infantry. He was mustered out on 10/27/1864 at Readville, MA. HDS indicates a promotion to 2nd lieutenant on 7/15/1864 as of Co. A 6th MA Infantry Volunteer Militia. The 45th MA fought at the Battle of Kinston and skirmished around New Bern, North Carolina, where they suffered heavy casualties. They also patrolled the streets of Boston to quell potential draft riots. The 6th MA was a 100 days regiment that performed garrison and guard duty.

\$600 - 800





102

[CIVIL WAR]. Escutcheon with tintype portrait identified to 1st Lieutenant Charles A. Waldron, 2nd Rhode Island Infantry, WIA Wilderness, VA.

15 x 21 in. (visible) printed escutcheon, matted and framed, 20 1/2 x 27 in. (wear and scratches to frame, light soil and toning to service record, unexamined outside frame). Civil War service escutcheon featuring a detailed record of 1st Lieutenant Charles A. Waldron's service, including a list of engagements, attachments, and promotions, the shoulder straps and insignia of his various units and ranks, and the Seal of the State of Rhode Island. Center bottom includes a small tintype image of a Waldron who appears to be wearing 1st lieutenant of infantry shoulder straps, approx. 1 1/2 x 2 in.

Charles A. Waldron (1841-?), a twenty-one year-old from Bristol, RI enlisted on 6/5/1861 as a private and mustered into Company G, 2nd Rhode Island Infantry. Intra-regimental transfers also placed him with companies E, A, and B. Waldron rose steadily through the ranks of this hard-fighting regiment, receiving promotions to sergeant, color sergeant, 2nd lieutenant, and finally on 3/14/1863 to first lieutenant (as of Co. A). Within weeks of his enlistment, Waldron was engaged at the First Battle of Bull Run where the 2nd RI fired the opening volley. The regiment was steadily engaged thereafter including at Williamsburg, Malvern Hill, Fredericksburg, and Gettysburg, where the regiment is honored with a monument. At the Battle of the Wilderness, Waldron was listed as wounded with a severe wound in the left shoulder on 5/6/1864. He was discharged for wounds on 6/17/1864.

\$400 - 600



103

[CIVIL WAR]. Escutcheon with albumen portrait identified to Colonel George N. Lewis, 3rd Connecticut Infantry, 12th Connecticut Infantry and Battalion Infantry, WIA Port Hudson, LA.

16 1/2 x 22 1/2 in. (sight) printed escutcheon, housed in 21 x 27 1/2 in. frame (wear and scratches to frame, light soil to service record as well as to albumen image housed within, unexamined outside frame). Civil War service escutcheon featuring a detailed record of Colonel George N. Lewis's service, including a list of engagements, attachments, and promotions, and the shoulder straps and insignia of his various units and ranks. The Great Seal of Connecticut at center embellished by three American flags and military implements including cannon and cannonballs. Center bottom includes a small albumen image of a soldier, approx. 1 3/4 x 2 1/4 in., presumably Lewis. A particularly unique feature of the escutcheon is an approx. 1 1/2 in. diameter shot suspended from the frame on a 1 1/2 in. small linked chain.

George N. Lewis (1828-1876) of Hartford, CT, enlisted on 4/25/1861 as a captain. HDS indicates on 5/11/1861 he was commissioned into Company, 3rd Connecticut Infantry. He was mustered out on 8/12/1861 at Hartford. On 1/1/1862 he mustered into Company A, 12th Connecticut Infantry. Intra-regimental Company Transfers on 3/1/1863 from Company A to Field & Staff. He was transferred out on 11/26/1864. On 11/26/1864 he mustered into Field & Staff 12th CT Battalion Infantry. Lewis was listed as wounded in the chest 5/27/1863 at Port Hudson, LA, hospitalized 5/29/1863 at New Orleans, LA, and furloughed 7/19/1863 New York, NY. Promotions include Captain 1/1/1862 as of Co. A 12th CT Infantry, Major 3/1/1863, and Lt. Colonel 10/13/1864. He was mustered out on 8/12/1865 having served nearly the entire duration of the war. Among other engagements, Lewis participated in the First Battle of Bull Run, the Siege of Port Hudson, Fisher's Hill, and Cedar Creek.

\$400 - 600





104

[CIVIL WAR]. III Corps badge identified to Sergeant Charles F. Browne, Company F, 1st Massachusetts Regiment, WIA Fredericksburg, Chancellorsville, and Gettysburg.

2 1/2 x 2 3/4 in. engraved silver suspension badge (light surface scratches).

Elaborately engraved, the obverse includes visual puns and the text: “Hooker / Corps.” with engraved hooks; “[tree] / Division” perhaps a pun on Humphreys/Humph”trees”; and “[boxcars] / Brigade” representing Carr’s Brigade. The border features the surnames of senior generals: “McClellan. / Pope. / Meade. / Burnside.” The reverse border identifies the owner and regimental designations: “Segt. Chas. F. Browne. / Co. F. First Regt. / Mass. Vols. / Boston.” The center is engraved with 17 engagements that Browne and the 1st Massachusetts Infantry saw action in, including Fredericksburg, Chancellorsville, and Gettysburg, all three of which saw Browne wounded in action.

Charles F. Browne was a 32-year-old printer from Boston when he enlisted on 24 May 1861 as a corporal, mustering into Company F of the 1st Massachusetts Infantry. The badge here is a testament to the heavy fighting the regiment saw in the Eastern Theater. After First and Second Bull Run, Browne was promoted to sergeant on 1 November 1862, before being wounded in action at Fredericksburg (“slightly wounded,” 14 December 1862), Chancellorsville (“slight wound shoulder,” 2 May 1863), and again at Gettysburg (“wounded hand,” 2 July 1863).

After Gettysburg, the records on Brown become conflicted. A muster roll notes that he was discharged on 19 October 1863, with another roll noting that Browne has been “absent or detached” in November and December 1863. The Civil War Database details that Browne was discharged from the 1st Massachusetts for promotion to captain of the 37th United States Colored Troops on 19 October 1863 (corresponding with the discharge muster roll). The 37th USCT personnel files note that he was dismissed on 31 August 1867.

There are three documents from April 1864, however, that state Private Charles F. Browne of Co. F, 1st Massachusetts Infantry died on 21 April 1864 on the way to the hospital. There is nothing, however, to indicate that Browne was reduced in ranks to private. Nor is there another Charles F. Browne in the 1st Massachusetts that these documents may refer to. (Lot includes photocopies of muster rolls, casualty sheets, and death-related documents).

\$2,500 - 3,500



105

[CIVIL WAR]. Folk art carved pipe identified to the 3rd Pennsylvania Cavalry, referencing Colonel W.W. Averell and battles fought in 1862.

Oversized folk art carved wooden pipe, approx. 5 1/2 in. overall length (including stem), 3 1/8 in. bowl diameter, and approx. 5 1/2 in. bowl height (some soiling and wear to surface but overall good condition with crisp inscriptions). This carved pipe features bowl at center with a central encircled five-point star and an array of patriotic text highlighting the battlefield accomplishments of the 3rd Pennsylvania Cavalry.

Along the rim of the pipe bowl: “Col: [sic] W.W. Averill [sic], Com: [sic] 3d Penna. / Cav.” and just below that “Hail to the Chief.” Center star surmounted by “The Union Forever” with “On to Richmond” below. Remainder of the bowl with battle details from regimental engagements during a bloody spring of 1862: “Yorktown Evacuated May 4” (reference to the Siege of Yorktown, April 5-May 4, 1862); “Glorious Victory at Williamsburg” (Battle of Williamsburg, May 5, 1862); “Great Battle at Fair Oaks May 31 & June 1 & 2 Rebels Driven Back” (Battle of Seven Pines, Fair Oaks, May 31-Jun 2, 1862). Stem with “General McClellan Successful Change of His Position. Battles June 25 to July 1” (reference to the Seven Days Battles, Jun 25-Jul 1, 1862)” and “Battles of Sth. Mts. & Antietam / September 14 & 17” (reference to Battles of South Mountain and Antietam, fought on Sept 14 and 17 respectively). Top of stem inscribed “1862” between artistic flourishes.

[With:] Typed note, 6 1/4 x 7 1/4 in. (sight), framed to 17 x 14 1/8 in. (creasing at folds, light soil, unexamined outside frame). Note indicates the pipe was “Found In Knapsack Of A Dead / Soldier After the Battle Of / Gettysburg” and includes portions of text inscribed on pipe.

The 3rd Pennsylvania Cavalry, alternately known as the 60th PA Infantry or Young’s Kentucky Light Cavalry, was steadily engaged throughout the Civil War. William Woods Averell (1832-1900), an 1855 West Point graduate, served as colonel and commanded the 3rd PA Cavalry from 23 August 1861 to 26 September 1862, during which the regiment participated in multiple engagements including at Antietam. Under Averell’s leadership, the 3rd PA Cavalry was considered one of the most efficient regiments in the service.

The regiment, then under the command of Lt. Col. Edward S. Jones, played an important role at Gettysburg on 3 July 1863, halting Gen. J.E.B. Stuart’s Confederate forces from assaulting the rear of the Union lines on Cemetery Ridge. The regimental history for the 3rd Cavalry states that “The 60th was in the saddle in this campaign 20 hours out of the 24, for a period of 8 days and arrived on the field of Gettysburg on July 2, going into action immediately. On the following day, it assisted in meeting in the fierce charge of Hampton’s division, losing 24 men killed and wounded.” Though the original owner of the pipe remains unknown, the relic itself remains a powerful testament to the bravery of the 3rd PA and the pride with which its soldiers viewed their battlefield accomplishments.

\$2,000 - 3,000





106

[CIVIL WAR]. Two Civil War stirrups. Made by Charles G. Sherman, Monroe, CT.

Two unmatched, bent wood stirrups. Rollers on stirrups secured by a pair of nuts and bolts on either side. Neither stirrup with a leather hood. The larger of the two measuring approx. 5 1/2 in. across at widest points, 7 3/4 in. high, and 4 1/8 in. tread depth. The smaller of the two measuring approx. 5 3/4 in. across at widest points, 6 3/4 in. high, and 3 1/2 in. tread depth. (wear, scattered abrasions, light soil, small crack at bolt on smaller stirrup, but both stirrups in overall good condition). Period label affixed on the side of each stirrup, both reading: "Made by / Charles G Sherman. For the Civil War / at Monroe / Cont [Connecticut]."

Charles G. Sherman (1843-1907) of Monroe, Fairfield County, Connecticut, is listed in the 1860 US Federal Census as a seventeen-year old "Stirrup Maker" as is his father, Frederic Sherman. The 1870 US Federal Census identifies Charles as a "Farmer & Stirrup Manuf" though by 1880 the census lists him as a farmer only. HDS does not indicate that Charles G. Sherman served in the Civil War, though he would have been of age to serve. Census records indicate that Sherman spent the entirety of his life in Monroe, Connecticut, married, had children, and his obituary indicates that he was a Mason. Additional details about the nature of his work as a stirrup maker, and additional examples of his stirrups, were not located.

\$250 - 350



107

[CIVIL WAR]. Presentation cane identified to Confederate cavalry officer General William H. Jackson.

33 1/4 in. wooden cane with ornate 3 1/8 in. gold-plate floral scroll handle and 1 1/8 in. ferrule. Handle inscribed "W.B. Palmer" in unadorned portion of design, and at bottom of handle "Genl. W.H. Jackson."

General William Hicks Jackson (1835-1903) was an 1856 West Point graduate who resigned from the US Army at the outbreak of the Civil War. HDS indicates he enlisted as a captain on 6/1/1861 and was commissioned into CS General & Staff. He served first as a captain of artillery, then as aide-de-camp to Gen. Gideon Pillow before being appointed colonel of the 7th Tennessee Cavalry. Jackson continued to rise through the ranks becoming chief of cavalry and in December 1862 receiving a promotion to brigadier general. Jackson participated in the Vicksburg Campaign, Atlanta Campaign, and Nashville and Murfreesboro Campaign. His cavalry division formed part of Forrest's corps in Hood's Tennessee campaign. After the war he served as commissioner for the parole of Confederate soldiers.

The cane offered here was likely gifted by Jackson to "W.B. Palmer" in the post-war period. HDS does not locate a W.B. Palmer in the 7th TN Cavalry, though a William Palmer is identified in the TN 12th Battalion Cavalry. The intended recipient of the presentation cane may, however, have been unaffiliated with the CSA.

\$500 - 700







108  
[CIVIL WAR - CURRENCY]. A group of more than 100 Confederate notes, comprising:

A group of 59 notes, Confederate States of America, \$100 dated 17 February 1864. Soldiers to the left, Lucy H. Pickens at center, and George W. Randolph to the right. Reverse in blue with denomination. Varying shades of pink from very light to darker pink. Signatures visible. (P. Fricke, Type 65.)

A group of 23 notes, Confederate States of America, \$20 dated 17 February 1864. Red variety. Center feature state capitol of Tennessee in Nashville. Alexander Stephens, Vice President of the Confederacy, at lower right. Reverse in blue with denomination. Notes with varying shades of pink from very light to darker pink. Signatures visible. (P. Fricke, Type 67.)

A group of 32 notes, State of Alabama, fractional currency, 50 cents. Center with oval vignette of map of Alabama beneath a large tree; large blue "50 Cts." protector below; oval portrait of Mrs. Juliet Opie Hopkins; 2nd Series in small letters alongside Hopkins portrait. Uniface. Issued 1 January 1863.

All notes in generally good condition with expected wear. Not professionally graded.

\$1,000 - 2,000

109  
[CIVIL WAR]. 13-Star US Naval commissioning pennant.

Approx. 22 ft. long., worsted wool, handsewn pennant with 13 double-appliquéd cotton stars hand sewn to 3 1/2 in. wide blue canton complete with stripes of red and white (soiling throughout, wear to edges incl. tearing, fraying, and holes especially near tapered end, some residue, toning and soiling to stars). Hoist is cotton with whip-stitched eyelet, "No. 3" stenciled on one side.

\$1,500 - 2,500

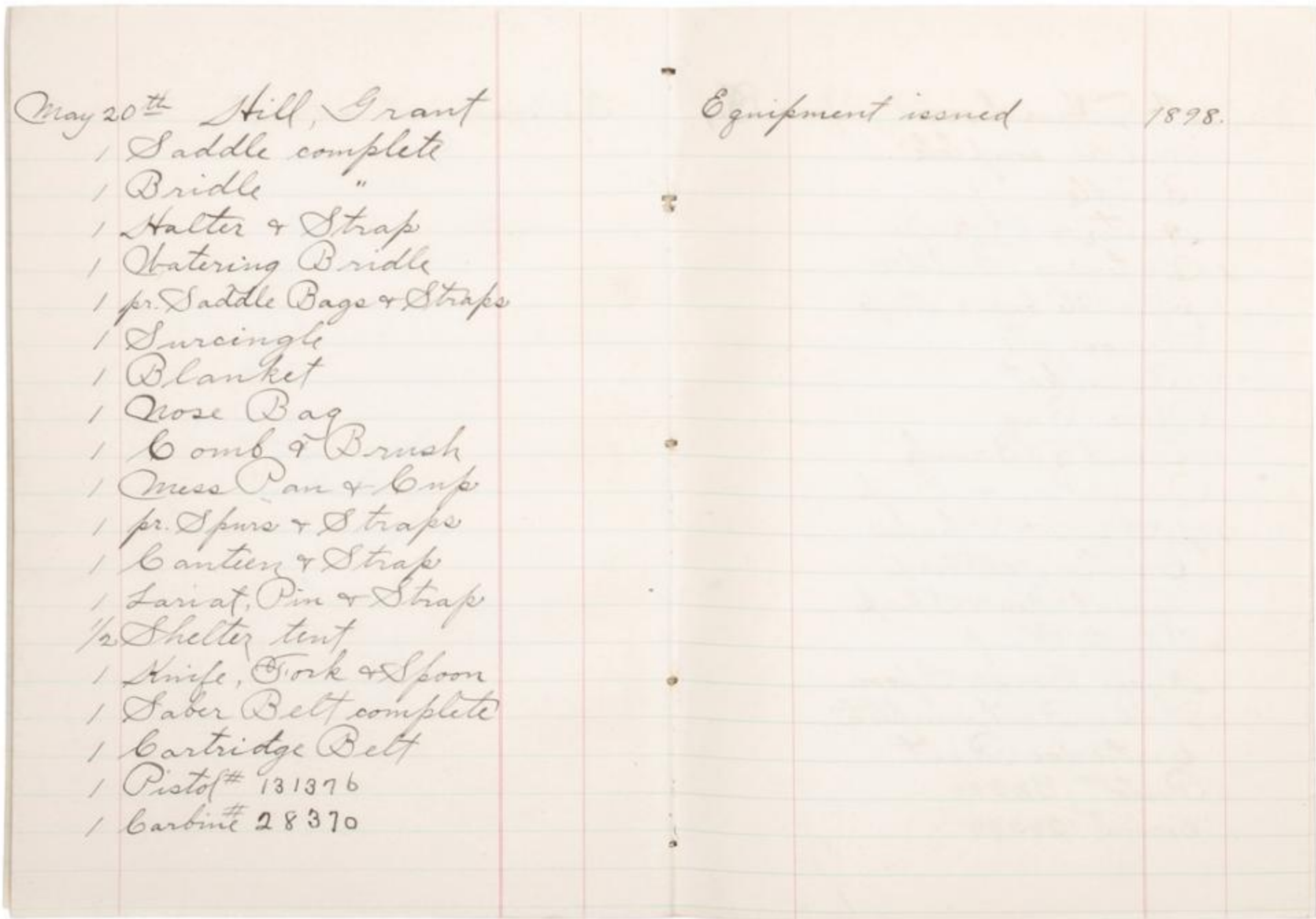


110  
[SPANISH-AMERICAN WAR]. Equipment notebook for 1st U.S. Volunteer Cavalry, Troop E, the "Rough Riders." N.p.: Department of the Interior, U.S. Indian Service, 20 May 1898.

8vo (130 x 178 mm). Notebook pages completed in manuscript. Flexible morocco (losses to spine, scuffing).

A notebook recording the equipment distributed on 20 May 1898 to 49 soldiers, including several sergeants and other officers, in Troop E of the 1st U.S. Volunteer Cavalry, popularly known as the "Rough Riders." They were one of three regiments mustered after the sinking of the USS *Maine*, with recruits composed primarily of volunteers from Oklahoma/Indian Territory, New Mexico, Texas, and Arizona. Lieutenant Colonel Theodore Roosevelt was second in command at the start of the war and used his political influence to ensure the volunteer regiment would be properly equipped. As noted in these pages, the recruits were issued horse gear, camp essentials, as well as a "pistol" (a Colt Single Action Army) and a "carbine" (Springfield Krag carbines, used by regular cavalry), with serial numbers noted. All were issued on 20 May, about 1 week before their departure to Tampa where they set off for Cuba. They saw extensive action, notably at the Battle of San Juan Hill.

\$500 - 700





111

[WORLD WAR II]. H.M.C.S. *Milltown* life ring, of the 31st Minesweeping Flotilla in the invasion of Normandy.

Diameter 30 in., ring width 6 in., insert diameter 18 in. painted life ring with decorative wooden insert and rope (some paint flaking, light scuffing). Ring painted "Milltown / H.M.C.S." with anchors and mines painted in black on a white ground, with straps painted red. Center wooden insert painted with a shield with an eagle perched upon a crossed mine and anchor with a riband reading "31st M.S.F."

The HMCS *Milltown* was a *Bangor*-class minesweeper in the Royal Canadian Navy that served during WWII, entering service in 1942. It saw action in the Battle of the Atlantic, the Battle of the St. Lawrence, and the invasion of Normandy as part of the 31st Minesweeping Flotilla.

\$700 - 1,000



112

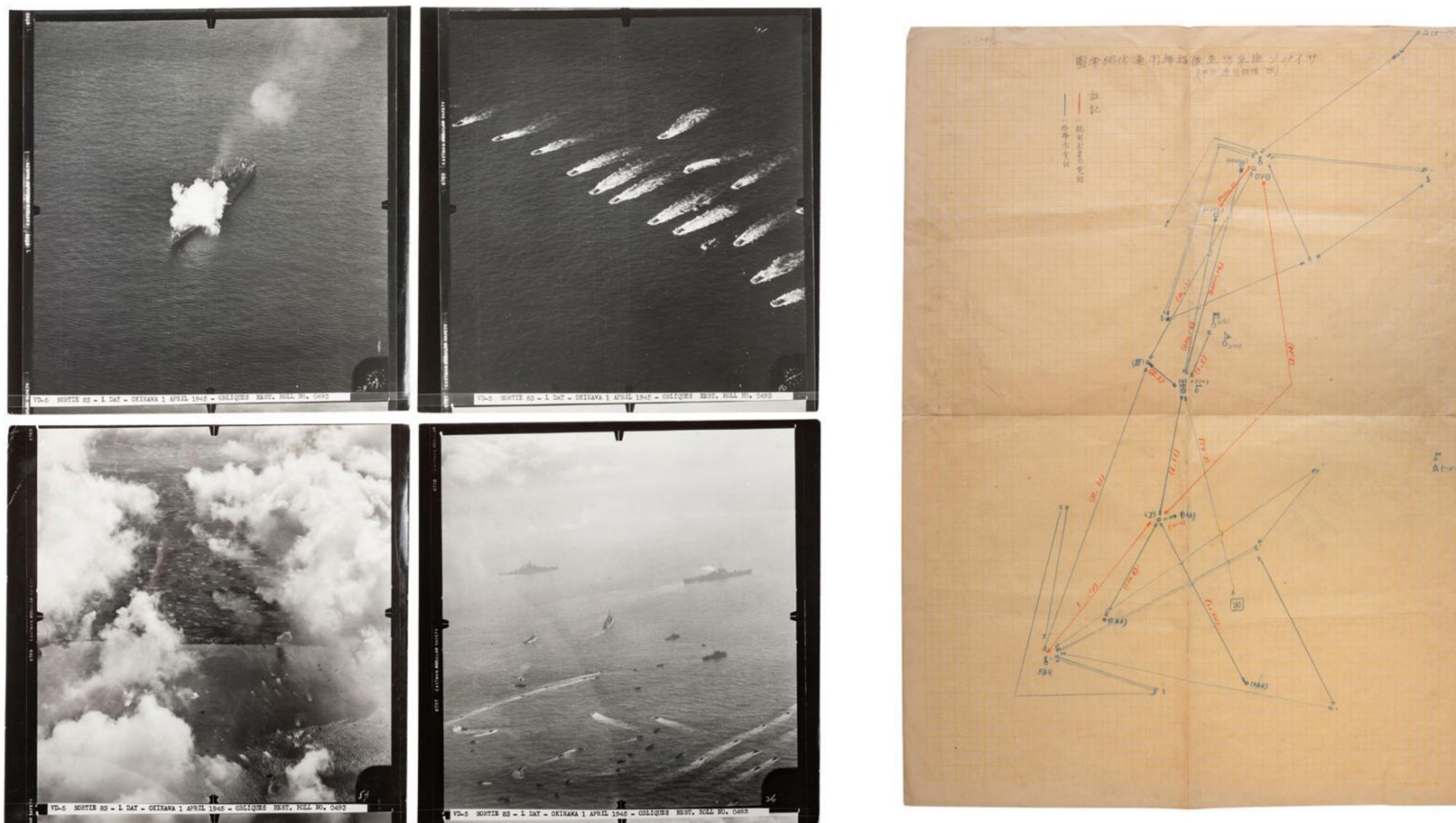
[WORLD WAR II]. USS *Oklahoma* life ring, ship sunk at Pearl Harbor.

Diameter approx. 25 in., ring width 6 in. painted life ring with rope, housed in wood shadowbox 35 x 35 in. with brass plaque (some paint flaking, light scuffing/soiling). Black letters bear the ship identification: "USS / Oklahoma" on white. *Provenance*: salvaged by a merchant marine during cleanup efforts in the aftermath of the Pearl Harbor attacks (notarized letter of provenance included).

The U.S.S. *Oklahoma* was a *Nevada*-class battleship in the United States Navy. Ordered in 1911 and commissioned on 2 May 1916, the *Oklahoma* served in World War I in Battleship Division Six, protecting Allied convoys. She was modernized at the end of the 1920s and engaged in rescue missions to transport American citizens and refugees from the Spanish Civil War in 1936. She moved to the Pacific in 1936 and was at Pearl Harbor during the Japanese attack on 7 December 1941. She was hit with several torpedoes from torpedo-bomber airplanes to the hull and the ship capsized, resulting in 429 crew deaths. She was righted and salvaged in 1943, but was too damaged to return to duty.

\$7,000 - 10,000





113

[WORLD WAR II]. Collection of photographs, Japanese maps, and a diary collected by USN Lt. Cmdr. J. John Fox while stationed in the Pacific, including:

53 reconnaissance photos from the Battle of Okinawa. Okinawa, 1 April 1945. Each approx. 7 1/2 x 7 1/2 in. (excellent condition with only very minor wear to edges and corners). Each captioned in negative: VD-5 Sortie - L Day - Okinawa 1 April 1945 - Obliques Rest. Roll No. 0493." Includes views of capital ships, transports, and landing craft, some singly, most in formation, plus shots of the beaches and immediate interior of Okinawa.

[With:] Captured Japanese partly-printed calendar diary with numerous entries in Japanese. Various locations, 1943 (Showa 18). 32mo (3 3/4 x 5 1/8 in.). Maps and illustrations of traditional and patriotic scenes. Original illustrated brown paper wrappers (front hinge separated, light creasing to rear board). Rear free endpaper stamped, "Examined in the Field Passed by Joint Intelligence." – *Saipan Army Air Defense Corps Command Communications Network*. [サイパン陸軍防空隊指揮用通信網要圖]. [Saipan], n.d. 15 3/8 x 21 1/16 in. manuscript map in red and blue pencil on graph paper (minor creasing). Titled in Japanese in pencil. English note to verso reads: "Saipan / AA positions." – *Peleliu Chorographical Materials* [ペリリュウ島兵要地誌資料圖]. N.p.: N.p., 1944 (Showa 19). 21 1/2 x 28 7/8 in. map printed in black and red on two sheet joined at center (creasing, a few stains, minor toning). Pencil note in Japanese to lower-left corner, dated 4 December n.y. The Battle of Peleliu occurred between 15 September and 27 November 1944 as a part of Operation Forager. The 1st Marine Division and the 81st Infantry Division met pronounced resistance from Japan's island-defense tactics and well-crafted fortifications. – 1944 Calendar issued by the Japanese occupation authority of the Philippines. 8 x 11 in. string-bound hanging calendar (pages unordered, tape repair at top, short tears and creasing at edges). Each page features a propaganda message, including the cover: "Without the victory of Japan, the independence of the New Philippines can not exist." – Together, 4 captured items from a Japanese soldier.

[Also with:] *Index of United States Fleet*. N.p.: Commander Air Force, Pacific Fleet, 1 December 1944. 4to (8 x 10 1/2 in.). Marked "Confidential," the 128-page dossier includes a listing of all then extant US Navy vessels with commission dates, separated into classes, with most classes illustrated by a photo of a representative vessel. – *Guide to Japan*. N.p: CINCPAC-CINCPHA, 1 September 1945. 4to. Illustrated throughout. Original pictorial wrappers. A primer on Japan for American troops early in the occupation. Marked "Restricted." – Together, 2 publications issued by the United States military for internal use.

\$2,000 - 3,000

114

[WORLD WAR II]. A group of 3 items, highlighted by "Congressional War Parents Association" medallion presented to Ellsworth B. Buck for the loss of his son, 1st Lieutenant Orlando J. Buck.

*Congressional War Parents Association* medal inscribed Ellsworth B. Buck. [Philadelphia, PA]: Bailey, Banks & Biddle, [1944]. Diameter 3 in. silver medal with gilt onlays. (Minor tarnish to rim.) Housed in original leather case (clasp lacking, scuffs). Obverse features a star, the spread-winged eagle with "E Pluribus Unum" ribbon with superimposed shield, and ribbon reading "Congressional War Parents Association." Reverse engraved: "Presented to / Hon. Ellsworth B. Buck / By His Colleagues in the Congress / As An Expression of Their Sympathy / And As A / Tribute to His Son / 1st Lt. Orlando J. Buck / Who Died in the Service / of Our Country." RARE: no other medals from the Association such as this were located at the time of cataloging. Possibly unique.

Ellsworth Buck was a Republican congressman from New York representing Staten Island. The medal here honors his son, Orlando J. Buck who was a first lieutenant in the 10th Rescue Squadron of the U.S. Army Air Forces. He died on 18 September 1944 in Hawai'i in a plane crash.

[With:] *Vote Republican / Re-Elect Congressman / Ellsworth B. Buck*. [New York]: Collison & Klingman, Inc., [1946]. 28 x 11 in. campaign broadside on cardstock (fold at center with separations, loss to corner, a few tears and creasing to edges). Verso reads "New York County" with vote counts for the Congressional and Presidential elections of 1944. Buck was originally elected in 1944 to fill the vacancy caused by the death of James A. O'Leary. He was re-elected in 1946 but did not seek re-election in 1948.

[Also with:] Image of Ellsworth giving an address aboard the SS *John W. Brown*. North River, 13 December 1946. 8 x 10 in. press photograph. Pencil inscription to verso: "Addressing \*eeling accepting SS John W. Brown for MetVoc H.S., North River, 12-13-46."

\$2,000 - 4,000





115

[MILITARIA]. Lt. General Carson A. Roberts (1905-1983) G-1 military flight jacket with Fleet Marine Force, Pacific squadron patch.

Dark brown leather G-1 bomber jacket. Interior label below coat hook reads: “Bureau of Aeronautics USN / Flight Jacket, Intermediate, G-1 / Specification No. Mil-J-7823 (AER) / L.W.Foster Sportswear Co., Inc. / Contract No. DA-36-243-QM (CTM) 2312 / Size 40.” To the right chest is sewn a 5 3/8 x 5 7/8 in. embroidered patch of the “Headquarters Squadron Air FMFPAC” with four quadrants. At left breast sewn leather patch identifies coat to owner “Carson A Roberts / Lt. Gen. USMC.”

Coat leather still soft and malleable with a few small abrasions and one small loss at back top below collar. Retains all buttons including at stand-and-fall collar. Patch with some loose threads. Interior lining intact with some small holes near collar and shoulders, but jacket generally in very good condition.

[With:] A group of 16 black-and-white and color photographs ranging in size from approx. 8 x 10 in. to 5 x 7 in., featuring images of Roberts in uniform, flight suit, and participating in a USMC ceremony.

[Also with:] One binder housing biographical material related to Roberts including a 122pp oral history typescript from a 1971 interview with the general. A second binder houses original letters with citations conferred upon Roberts and signed by multiple military officers including Secretaries of the Navy John L. Sullivan and Robert Anderson.

Lieutenant General Carson Abel Roberts (1905-1983) was commissioned into the U.S. Marine Corps in 1929 upon his graduation from the University of Wisconsin. After completing flight training and becoming a Marine Aviator in 1934 he embarked upon an impressive, decades-long military career. Roberts served with distinction in WWII participating in three Pacific campaigns and earning two Bronze Stars with Combat “V.” He was in charge of the “Future Plans Section of Aircraft, Fleet Marine Force, Pacific” from March through August 1945 in which capacity he planned for employment of units to Okinawa and against the island of Japan. He served in four Korean campaigns for which he received the Legion of Merit with the Combat “V” and earned the Distinguished Flying Cross for heroism in leading close air strikes. His citation reads: “By skillful airmanship with and with complete disregard for his personal safety, pressing his attack to dangerously low altitude, he accurately place his load of fragmentation bombs on entrenched enemy troops...his aggressive leadership, efficient action, and fearless devotion to duty were in keeping with the highest traditions of the United States Naval Service.” He served in multiple staff and command positions after the Korean War. On 1 July 1962, Roberts was promoted to the rank of lieutenant general and assumed command of the Fleet Marine Force, Pacific (FMFPAC). FMFPAC, established in 1944, is the largest maritime landing force in the world. Roberts served the FMFPAC until his retirement on 1 March 1964. He is buried in Arlington National Cemetery.

\$500 - 700



116

[TRANSPORTATION] - [ZEPPELIN]. Set of Deutsche Zeppelin-Reederei porcelain with dinner plates, salad plates, and sherbet glasses.



Ten (10) Deutsche Zeppelin-Reederei [German Zeppelin Shipping Company] porcelain salad plates, ca 1936-1937. Each 7 1/2 in. diameter. Gilt and blue rim decorated with the logo of the *Deutsche Zeppelin Reederei*. Marked in red “Heinrich-Elfenbein-Porzellen/ Eigentum Der Deutschen/ Zeppelin Reederei” next to green Henrich & Co. factory marks.

Nine (9) Deutsche Zeppelin-Reederei porcelain dinner plates, ca 1936-1937. Each 9 1/4 in. diameter. Gilt and blue rim decorated with the logo of the *Deutsche Zeppelin Reederei*. Marked in red “Heinrich-Elfenbein-Porzellen/ Eigentum Der Deutschen/ Zeppelin Reederei” next to green Henrich & Co. factory marks.

Nine (9) Deutsche Zeppelin-Reederei sherbet glasses, ca 1936-1937. Height 4 in., 3 3/4 in. diameter. Each with fine etch work, marked “D Z R” and decorated with the logo of the Deutsche Zeppelin-Reederei.

This collection of Zeppelin china comes from the family of McKendree B. Hutchins (1916-2009), who was inducted into the US Army Air Corps on 6 January 1942. He trained in the US and Iceland and was assigned to the Ninth Air Force Service Command after arriving in England. Hutchins landed at Omaha Beach on 12 June 1944, D-Day +6. During his time in the Army, he rose to the rank of master sergeant, receiving four silver stars and a purple heart. Hutchins’ service took him from Normandy, to St. Mere Eglise, Bastogne, and the Battle of the Bulge, and he was in Ulm, Germany when the war ended. Because of his rank in the Quartermaster Corps, Hutchins was often in a position to help others, and in one case, he was offered porcelain dinnerware and crystal sherbets in return for his assistance. Hutchins turned the gift down, however, the man was so grateful that he searched out Hutchins’ address in Chicago and shipped the gift to his wife at home. Hutchins only found out about the thank you gesture when he returned home in October 1945. The Zeppelin pieces remained in his family until his death in June 2009.

Deutsche Zeppelin-Reederei (DZR) operated zeppelins in transatlantic commercial flights, including the famous LZ 129 *Hindenburg*. After the crash, DZR stopped international service, and operations ceased at the outbreak of World War II.

\$2,000 - 4,000







117

[EARLY PHOTOGRAPHY]. REES, Charles Richard (1825-1914), photographer. Ninth plate daguerreotypes featuring John W. Draper and his wife. New York, New York.

Ninth plate daguerreotypes of John W. Draper (1818-1882) and presumably, his wife Antonia Caetana de Paiva Pereira Gardner Draper (c. 1814-1870). Each housed in a pressed leather case, the brass mat stamped lower right "Rees and Co. 289 Broadway." Craig's Daguerreian Registry indicates Rees operated a gallery at this address in 1852-1853.

Draper, an Englishman by birth emigrated to the US and settled in Mecklenberg County, Virginia in 1831 following the death of his father. In England he had received training in chemistry, which he continued in his new country. After graduating from the University of Pennsylvania in 1836 he taught at Hampden-Sydney University for a short time before moving to New York City where he took a job at the University of the City of New York (now New York University). He would remain in this academic setting until shortly before his death, holding various positions including the Presidency. It was at that institution that he met and formed a relationship with a fellow Professor, Samuel F. B. Morse.

In March 1839, Morse visited Daguerre in his Paris studio and learned of the Frenchman's discovery of how to make photographs. Returning to New York in April he was determined to attempt to make daguerreotypes himself. Recognizing his limitations, he enlisted the help of his colleague and chemist, Draper. From the beginning of the partnership, Draper was the scientific brains behind the collaboration.

For perhaps a decade before Draper began working with Morse on the Daguerrean process, he had studied the interaction of light in changing the color of metallic salts. His chemical work prepared him well for the problems inherent in the daguerreotype process. When news of the daguerreotype reached America, Draper was ready and soon began making images using a common spectacle glass lens, later changing to a lens four inches in diameter and with a short focal length. Draper was among a handful of New Yorkers who claimed to have made the first portrait daguerreotype in America. Taft (1939: 28-33) devotes considerable attention to disputing Draper's claim that he was the first but there is little doubt that by the first few months of 1840 he was successful.

Like others new to the art, Draper recognized the monetary potential of making portraits, and later that spring (1840) partnered with Morse to open a studio on the east side of Washington Park. This was the second in the city after that of Alexander Wolcott and John Johnson.

On the 23rd of March 1840, Draper gave a lecture at the Lyceum of Natural History of New York and displayed a daguerreotype of the moon – the first ever taken of the lunar surface. The plate was about an inch in diameter and had been exposed for 20 minutes.

Draper left his partnership with Morse in the fall of 1840 to return to his teaching job. He did not, however, abandon his interest in photography. He continued his experiments with the effects of light, chemicals, and the growing field of photography (Barker 1888). His contributions to the field were recognized in 1859 when he was elected the first president of the American Photographical Society (Welling 1978:135).

Anyone interested in Draper's career is hampered by the loss of his papers and libraries in fires which occurred in 1844 and later in 1869. The New York Public Library contains a collection of Draper manuscript material from 1869 up until his death, but these papers do not, however, contain notes from his early career. Draper published extensively and his memorial published by the National Academy of Sciences is a comprehensive retrospective (Barker 1888). In addition to his service with the American Photographical Society, he also served as the President of the American Chemical Society in 1876, and was elected to the prestigious National Academy of Sciences in 1877.

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Taft, Robert. *Photography and the American Scene*. Dover Publications Reprint. 1939.

Welling, William. *Photography in America: The Formative Years 1838-1900, A Documentary History*. New York: Thomas E. Crowell Co., 1978.

\$10,000 - 15,000



118

[EARLY PHOTOGRAPHY]. Boudoir photograph of an astronomical party, likely documenting the 1882 transit of Venus.

7 7/8 x 4 13/16 in albumen boudoir photograph on 8 7/16 x 5 5/16 in. cardstock mount (minor toning, very light chipping to mount edges). Pencil inscription to mount verso reads: "George Davidson." A pencil inscribed note included with the image identifies the subjects as possibly being the Draper Party observing the 1878 solar eclipse.

An outdoor image of an astronomical survey party of several people, including several seated women, with at least 5 telescopes and observation instruments set up on tripods. Two tents are erected, two horse-drawn buggies are visible in the background, and a telegraph pole is at center.

George Davidson (1825-1911) was an astronomer, geographer, and surveyor. He was a protege of Alexander Bach and joined his work in the United States Coast Survey while also engaging in geodetic fieldwork and astronomy. From 1876 to 1886, he focused on astronomical work on the west coast, including the 1874 U.S. transit of Venus expedition, observation of the total solar eclipse on 7 January 1880, and led the party observing the 1882 transit of Venus in New Mexico.

When in 1874 and 1882 Venus passed in front of the face of the Sun, there was international scientific zeal to observe and record the events. The United States sent out eight well-equipped expeditions for each transit. Under the U.S. Transit of Venus Commission, the responsibility fell to the U. S. Naval Observatory. Relying heavily on photographic methods, the Americans returned 350 plates in 1874, and 1380 measurable plates in 1882, the observations helped to calculate the solar parallax.

\$500 - 700



119

[EARLY PHOTOGRAPHY]. WHITEHURST, Jesse H., photographer. Half plate daguerreotype of painting of William Pinkney.

Half plate daguerreotype, with hand gilt buttons (light tarnish at perimeter, incising marks near subject's head, resealed with original glass 10 November 2021); housed in half leatherette case with floral motif (scuffs). Photographer's name stamped to brass mat. "Wm. Pinkney" inscribed in pencil to case under image.

A daguerreotype of a painted portrait of William Pinkney (1764-1822) by John Mix Stanley, held in the permanent collection of the US Justice Department. Pinkney was a politician and jurist, who represented the state of Maryland in several roles and was appointed the 7th United States Attorney General by James Madison in 1811.

\$600 - 800





120  
[EARLY PHOTOGRAPHY]. Quarter plate daguerreotype of a fire foreman possibly from New York State.

Quarter plate daguerreotype portrait. (Crisp detail, with a thin ring of tarnish and some spotting around edge where mat meets image; spotting to preserver; unsealed.) Housed in a full pressed paper case (surface wear throughout).

The firefighter is pictured seated, wearing his uniform including belt with letters "OREMA" visible (almost certainly "FOREMAN"), and holding his trumpet in one hand. His hat, bearing a large number "5" between the word "Foreman" above and initials "A.F.[?]" below, rests on a table next to him. His cheeks are lightly tinted pink.

*Provenance:* The Truesdale Family of Newbury, VT, by descent; acquired from Sam Truesdale by a previous owner, then purchased by consignor (handwritten note from a previous owner, dated 6 November 1978: "Your fireman's family name is TRUESDALE, an ancestor of Sam Truesdale of Newbury, Vt, from whom I bought him...As best I can learn, Fireman Truesdale served in a middle N.Y. State town, perhaps Utica...")

\$3,000 - 5,000





121

[EARLY PHOTOGRAPHY]. A group of 2 hand-tinted daguerreotypes of firefighters, including quarter plate and sixth plate images.

Quarter plate hand-tinted daguerreotype studio group portrait of three firefighters. (Tarnish to perimeter, resealed.) Housed in full leather case with floral motif (scuffs to extremities, hinge rebacked). The three firefighters wear distinctive hand-colored red jackets with dark lapels and an unidentified badge. They hold an axe, a fireman's hook, and firemen's trumpets, including a double trumpet. (Included is dealer's description from 1979).

[With:] Sixth plate hand-tinted daguerreotype studio portrait of a firefighter. (Tarnish to perimeter (original seal partially intact, tarnish to perimeter.) Housed in full leather case with floral motif (scuffs to extremities). The young firefighter wear a hat, a red hand-tinted jacket, and holds an axe. His trumpet with red tassels is placed on a table next to him.

[Also with:] Three copies of *Mirror of an Era: The Daguerreotype in Virginia*. [Norfolk, VA]: The Chrysler Museum, 1989. 5 1/2 x 10 3/4 in. exhibition pamphlet which illustrates the group portrait.

\$8,000 - 12,000

122

[EARLY PHOTOGRAPHY]. Early salted paper photo of seven firefighters.

Visible 8 3/8 x 10 1/2 in. salted paper photograph with hand coloring, matted and framed, 15 1/8 x 17 in. (toning, soiling, few surface tears, unexamined out of the frame).

Each firefighter wears a red-tinted shirt with company number "1" on the front and blue-tinted epaulettes. One holds a "high pressure" nozzle, one a speaking trumpet, the front right fireman holds a hose spanner wrench and the rope on the laps of the front row represents the tow rope of their hand-drawn engine.

\$400 - 600







123  
[EARLY PHOTOGRAPHY]. LAWRENCE, Martin M., photographer. Whole plate ambrotype of a man posed in front of Niagara Falls. New York, NY: ca 1853-1860.

Whole plate ambrotype. (Somewhat soft focus, clarity very good.) Housed in full, pressed paper case (wear to hinge, cracking and spots of surface wear to covers). Mat stamped "Lawrence" at lower right and "381 B.Way, NY" at top right.

A majestic view of a gentleman befitted with raingear posed before Niagara Falls.

\$600 - 800



124  
[EARLY PHOTOGRAPHY]. Quarter plate ambrotype of salesman's wagon.

Quarter plate ambrotype with hand coloring. (Few imperfections to plate including an area of image loss located among tree leaves; unsealed.) Housed in a fully separated pressed paper case (fully separated at spine, heavy discoloration and some loss to velvet pad, and wear/loss to surface throughout, especially spine exterior). The landscape-oriented outdoor scene features a horse-drawn wagon lightly tinted red and laden with goods including brooms, barrels, and other wares.

\$800 - 1,000



125  
[EARLY PHOTOGRAPHY]. Hand-colored quarter plate ambrotype of a cobbler at work in his shop. [New York]: [Bogardus], n.d.

Quarter plate ambrotype portrait of a cobbler. (Few scratches with some areas of image loss including two small scratches over subject's eyes almost appearing as his pupils, and a bit of discoloration to lower left; unsealed; backed by blackened metal plate). Housed in a full pressed paper case marked "Bogardus / Greenwich. St. / Corner / Barclay. N-Y" (heavy separation to spine, though not fully separated, part of one clasp broken off but included, and general surface wear with some cracking throughout). The bearded cobbler poses as if in the midst of work, with his hammer positioned above the sole of a shoe he secures with the other hand. On and around his shop bench are multiple shoes and boots, what appear to be tin containers, and a wooden apparatus used to work on saddles. Behind him hangs what appears to be a military knapsack. The cobbler's cheeks, shirt, and some containers feature red/pink tinting.

\$500 - 700



126  
[EARLY PHOTOGRAPHY]. Ninth plate occupational daguerreotype of worker wearing a straw hat, smoking a cigar.

Ninth plate daguerreotype portrait. (Spotting to plate; spotting to mat and preserver; unsealed.) Housed in a half pressed paper case (surface wear throughout). Subject poses with a cigar in his mouth and a book propped up on his lap, wearing a vest and a hat with a lined brim.

\$400 - 600





127  
[EARLY PHOTOGRAPHY]. Sixth plate occupational tintype of two friends in a humorous pose, pretending to extract a tooth.

2 3/4 x 3 1/2 in. tintype (some creasing to plate, light wear to edges, residue/surface wear near top left portion of plate, reverse of plate partially attached to mat with wide tape.) Housed in quarter plate-sized, embossed leather case (seam reinforced with specialized fabric tape).

A playful view of a dentist at work.

\$300 - 500



128  
[EARLY PHOTOGRAPHY]. Oversized half plate occupational tintype of a possible lumberjack.

4 1/4 x 6 5/8 in. loose tintype studio portrait (some rusting to edges, clipping to corners, bending in certain areas, and scratches and other small surface imperfections throughout). Subject stands beside "outdoor-themed" studio props wearing clothes including suspenders and a hat, holding an ax in one hand and tongs in the other. The painted backdrop behind him includes clouds, trees, a body of water, and a distant house.

\$300 - 500

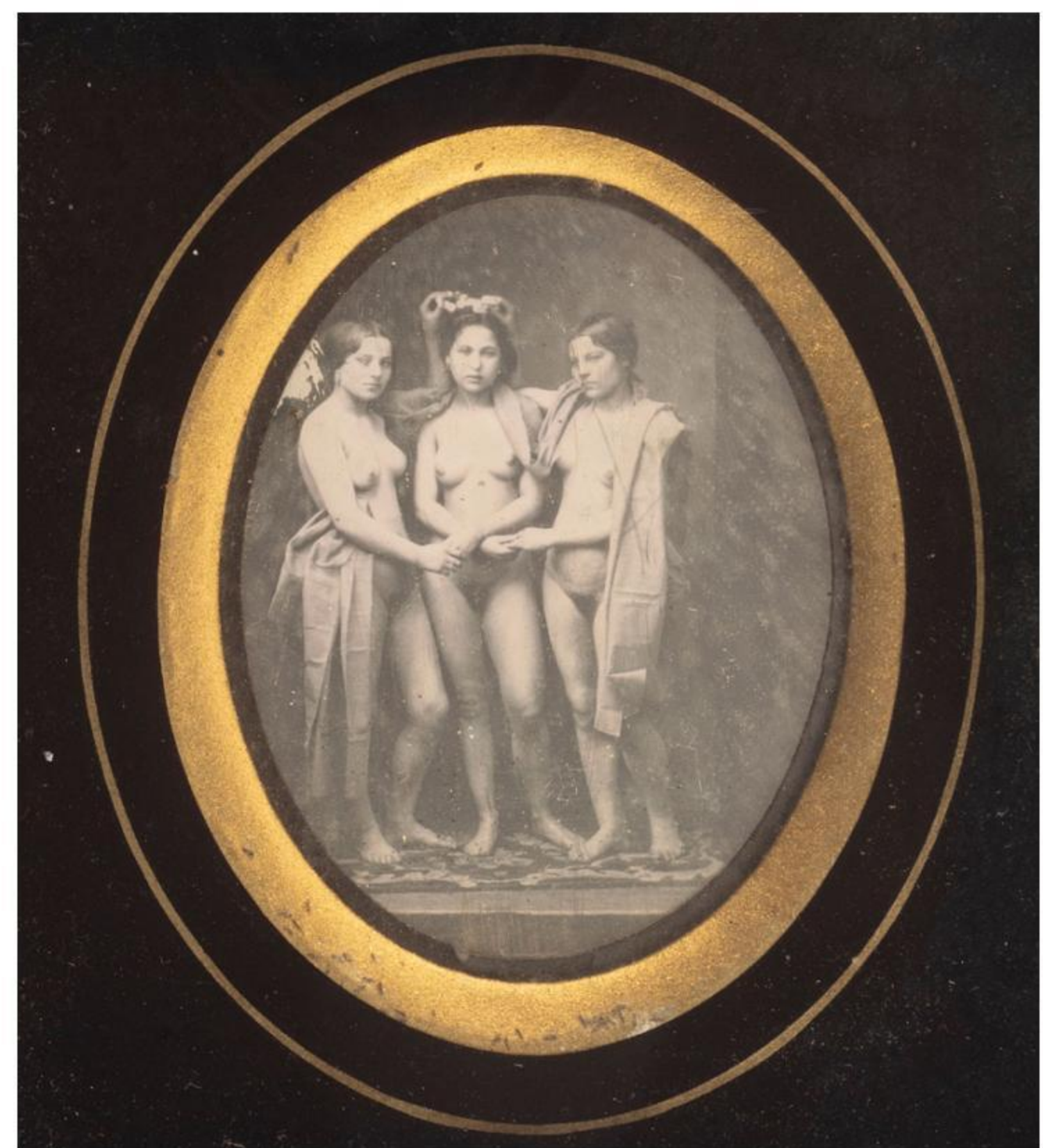


129  
[EARLY PHOTOGRAPHY]. Sixth plate hand-colored daguerreotype of a reclining female nude.

Irregular sixth plate daguerreotype portrait featuring fine hand-coloring. (Some tarnish to edges, few spots throughout image.) Housed under glass in a leatherette frame with hanging fob (significant discoloration to front border, with general surface wear throughout). A dark-haired woman reclines on a couch or daybed, with gauzy cloth draped behind and around her, a bouquet of flowers and pearls resting in front of her, and her hand gesturing near her face. Features of bouquet and female subject hand-colored in pink, green, and yellow. Image is illustrated in *Die Erotische Daguerreotypie*, published by Weingartner (p. 52).

Likely European, possibly German.

\$1,500 - 3,000



130  
[EARLY PHOTOGRAPHY]. Daguerreotype of a trio of nude women.

Daguerreotype portrait of nude women, 2 1/4 x 2 7/8 in. (sight). (Some scratches and wipe marks to image, with significant spot of loss to upper left edge; sealed under eglomisé mat with imperfections to gilt inner border). Housed in decorative black-painted wooden wall frame (few spots of loss to paint, few hairline cracks at corners). Three nude women stand on a carpet clasping one another's hands, with one long piece of fabric draped around them. The ladies standing on the ends hold an unknown object above the middle lady's head together.

This image could be half of a stereo-daguerreotype, but this cannot be confirmed as the image has not been examined out of the frame.

\$800 - 1,200





131  
[EARLY PHOTOGRAPHY]. Stereodaguerreotype of a young woman.  
6 7/8 x 3 1/4 in. stereodaguerreotype with hand coloring. (Some brushing/wipes to surface, tarnish to edges, occasional spotting). Likely French.  
\$300 - 500



132  
[EARLY PHOTOGRAPHY]. Stereodaguerreotype boudoir scene featuring two young women seated near a vanity.  
6 3/4 x 3 3/8 in. stereodaguerreotype. (Some brushing/scratching to surface of plate, tarnished edges, some spotting.) Likely French.  
\$500 - 700



133  
[EARLY PHOTOGRAPHY]. ROOT, Marcus A. (1808-1888), photographer. Irregular half plate daguerreotype of a lovely woman with embellished handbag. Philadelphia, PA: ca 1840s-1850s.  
4 3/4 x 5 3/8 in. daguerreotype. (Very good clarity and contrast, minor spotting.) Housed under a hand-drawn paper mat in full, leatherette case (separated at hinge, wear and some surface loss to hinge, corners, and edges of covers). Velvet mat stamped, "Root's Gallery / 140 Chestnut St. / Philada."  
A striking portrait of an elegant woman, her cheeks lightly tinted pink, wearing a plaid dress adorned with a lace collar. She holds a small, embellished handbag in her lap. Two books rest on the table beside her.  
\$500 - 700



134  
[EARLY PHOTOGRAPHY]. Half plate daguerreotype of a three-year-old girl and her toy dog.  
Half plate daguerreotype. (Horizontal wipes throughout plate, sharp clarity to image.) Housed in full, pressed paper case (scuffing and some loss to surface). With note inscribed, "Mary A. Collins at the age of three, taken with her dear dog Bevis, named by herself."  
\$400 - 600



135

[EARLY PHOTOGRAPHY]. Wall frame containing 20 ninth plate daguerreotypes.

14 x 13 1/2 in. wooden frame housing 20 ninth plate daguerreotype portraits of men, women, and children (frame with overall wear including spots of finish loss, lacking backin material leaving backs of images visible and not secured in frame).

Top row features 4 portraits of men and one portrait of a young boy sitting in a chair. First 2 images with advertising cards for Boston photographers Wyman & Co. and Tyler & Co. behind plate.

Second row features 5 portraits of young women and one image of a young man. Third image with mat stamped for Weston (likely James P. Weston).

Third row features 2 portraits of young men, 2 portraits of young girls, and one portrait of a middle-aged man. Second image with mat stamped for Eastman, and with price list for the Plumbe National Daguerreian Gallery in Boston (Eastman, proprietor) behind plate. Last image identified in ink on advertising card for C.V. Allen's Daguerreian Rooms in Boston "Mary Bullard Burr."

Fourth row features 3 portraits of lovely young ladies, one portrait of a young man, and one portrait of a boy. First and third images with advertising cards for Boston photographer Tyler & Co. behind plate.

Together, 20 daguerreotypes. Condition generally fair, with varying degrees of tarnish along edges and spotting.

\$500 - 700



136

[EARLY PHOTOGRAPHY]. Large ivorytype portrait of a beautiful woman wearing a cameo.

10 1/2 x 13 in. ivorytype. (Surface mottling, particularly to left side, unexamined out of frame.) Housed in 13 3/4 x 20 in. gilt frame (few surface chips). The young woman wears a green shawl over a green dress adorned with a white lace collar and white lace sleeves.

\$400 - 600



137

[EARLY PHOTOGRAPHY]. THOMPSON, R.R., photographer. Postmortem CDV of an infant. Drayton, ND.

2 1/4 x 3 3/4 in. CDV on cardstock mount (even toning, few spots of adhesive and paper residue to image; light soiling and minor wear to mount edges and corners). Thompson's imprint stamped on verso. An infant, surrounded by flowers, rests in a small casket tilted toward the camera.

\$300 - 400





138

[EARLY PHOTOGRAPHY]. TURNER, A.A., photographer. *The Voyage to Europe visiting twelve countries*. New York: D. Appleton & Co., ca 1860s. A very rare group of 12 stereoviews housed in Motoscope viewer.

6 3/4 x 3 1/2 in. albumenized copies of stereoviews (toning, some edge and corner wear, some with short tears at bottom edge, each with scattered spotting to verso). Housed in viewing case with lenses on front cover with title, and affixed paper label to interior providing "Directions for its Use."

Views were previously attached to viewing case by two ribbons connected through two holes punched into the bottom edge of each view and holes punched into the case. Ribbon fragments remain.

View titles include "Bridge of Kreutznach (on the Rhine)," "The Bridge of Unterseen (Switzerland)," "Guttenberg Place at Mayence," "Cathedral of Mayence," "Church of Notre Dame (Dresden)," "Ruins of Acropolis," "A View in Constantinople," "Osborne House (Isle of Wight)," "View of the Cathedrale, Seville (Spain)," "Façade of the Louvre (Paris)," "Imperial Library (St. Petersburg)," and "Façade of the Chartreuse (Pavia)."

\$500 - 700

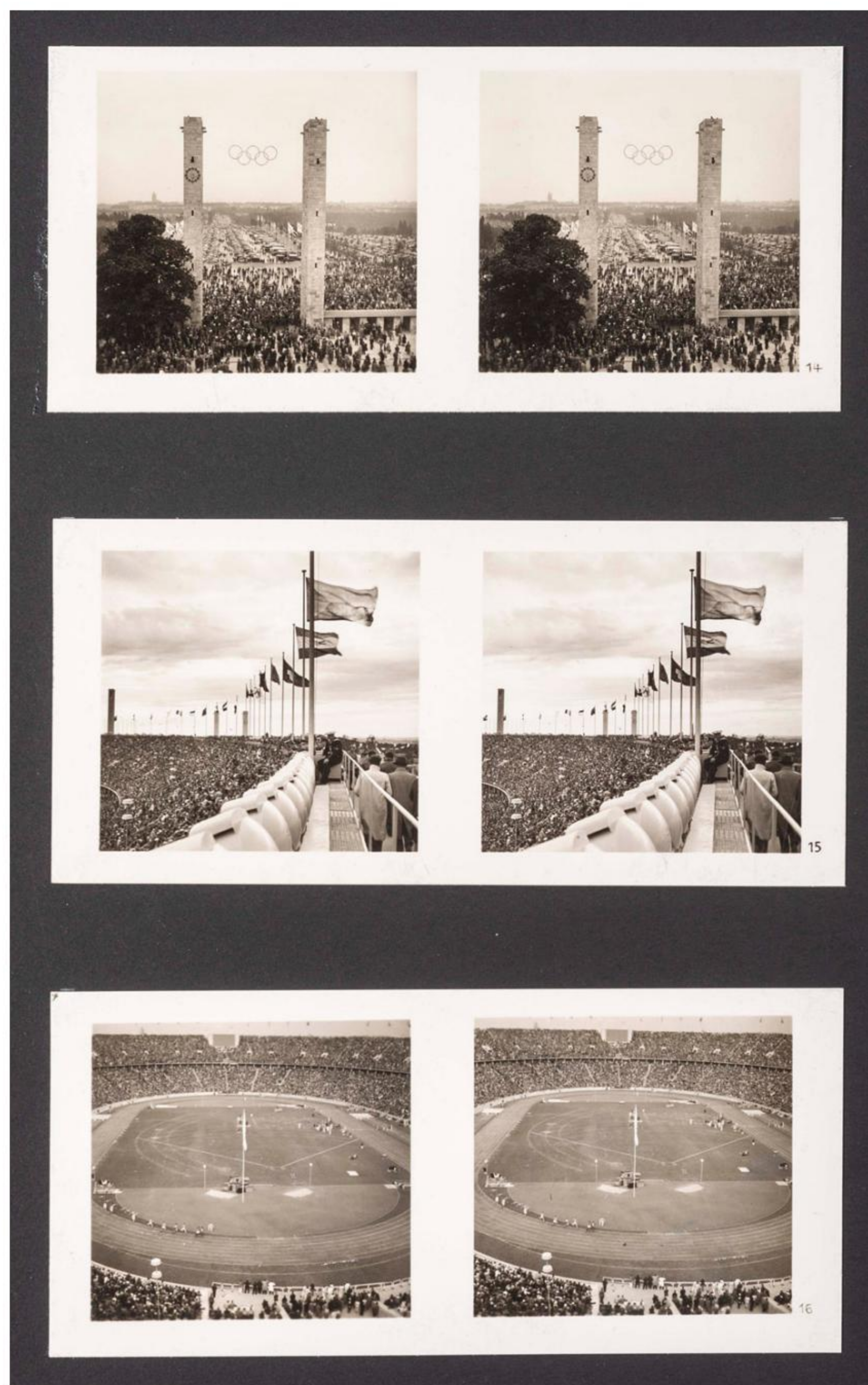
139

[OLYMPICS] - [EARLY PHOTOGRAPHY]. HOFFMANN, Heinrich, photographer, and Lüdwig HAYMANN, author. *Die Olympischen Spiele 1936*. Diessen am Ammersee: Raumbild-Verlag Otto Schönstein, 1936.

Volume I. 4to. 100 numbered stereoscopic photographic prints and viewer. (Minor toning to text pages, light paint loss to stereoviewer.) Original illustrated buckram with thick beveled boards (slight losses to ink in spine lettering).

FIRST EDITION photographic history of the 1936 Berlin Olympics with stereoscopic photographs by Heinrich Hoffman, the photographic reporter for the Reich, and text by ex-heavyweight boxing champion Lüdwig Haymann. Each photograph 5 x 2 1/4 in. Images #1-22 mounted to black cardstock interspersed with the text. Images #23-100 unmounted and loose in three pockets in inner rear cover. Unmounted images include work title, image title, and publication information printed to the versos. Although the half-title notes that this is "Volume I" [Band I], no evidence of later volumes could be ascertained.

\$300 - 400





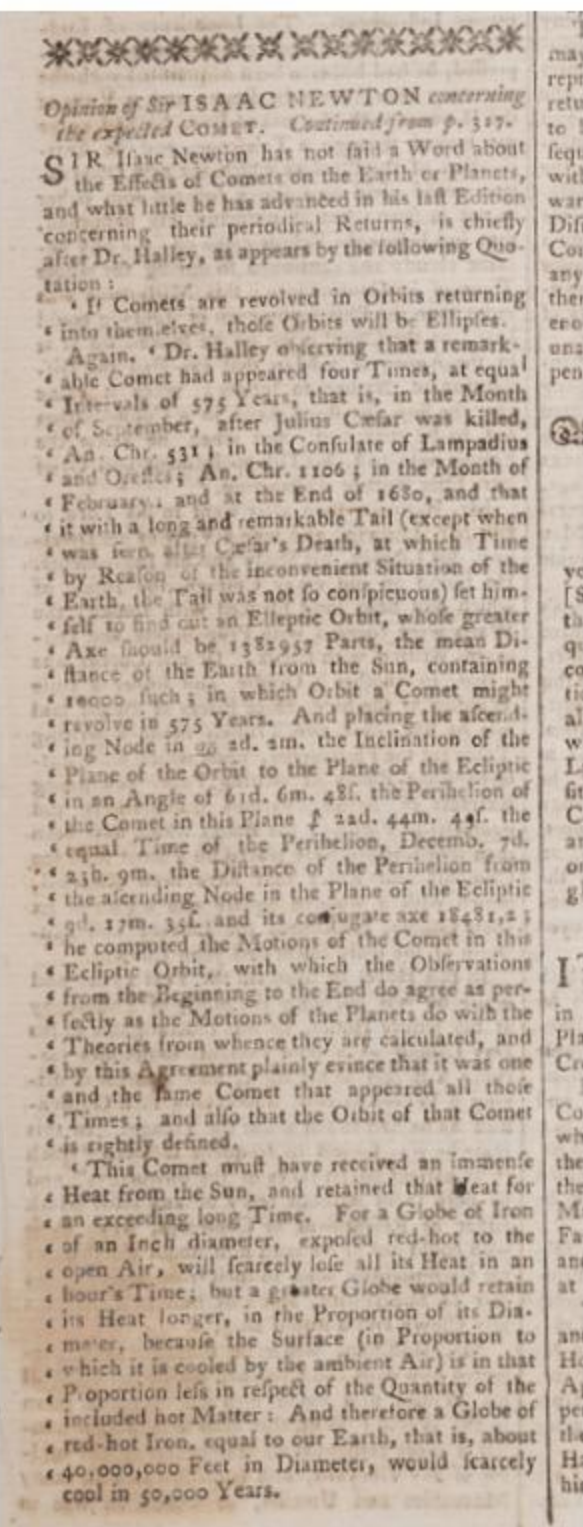
140

[SCIENCE & TECHNOLOGY - HALLEY'S COMET]. *The London Chronicle: or, the Universal Evening Post*. 2 issues. Vol. II, Nos. 118-119. London: J. Wilkie: 29 September-1 October and 1-4 October 1757.

Each 8pp., 4to, 8 1/4 x 11 1/8 in. 2 consecutively dated issues. Disbound (minor soil, very occasional light chipping to edges).

The issues features 6 columns of text expounding on the expected return of Halley's Comet in 1759 as predicted by Sir Edmund Halley before he died in 1742. The article begins on p. 317, in issue 118, and continues on pp. 323-324, in issue 119, "Opinion of Sir Isaac Newton concerning the expected comet." The comet did make its return into view near Earth in 1759 as predicted.

\$900 - 1,200



141

[NATURAL SCIENCE]. *Exhibition of the Relics of the Gigantic Mastodon: or Animal of the Ohio, Commonly called the Mammoth.*

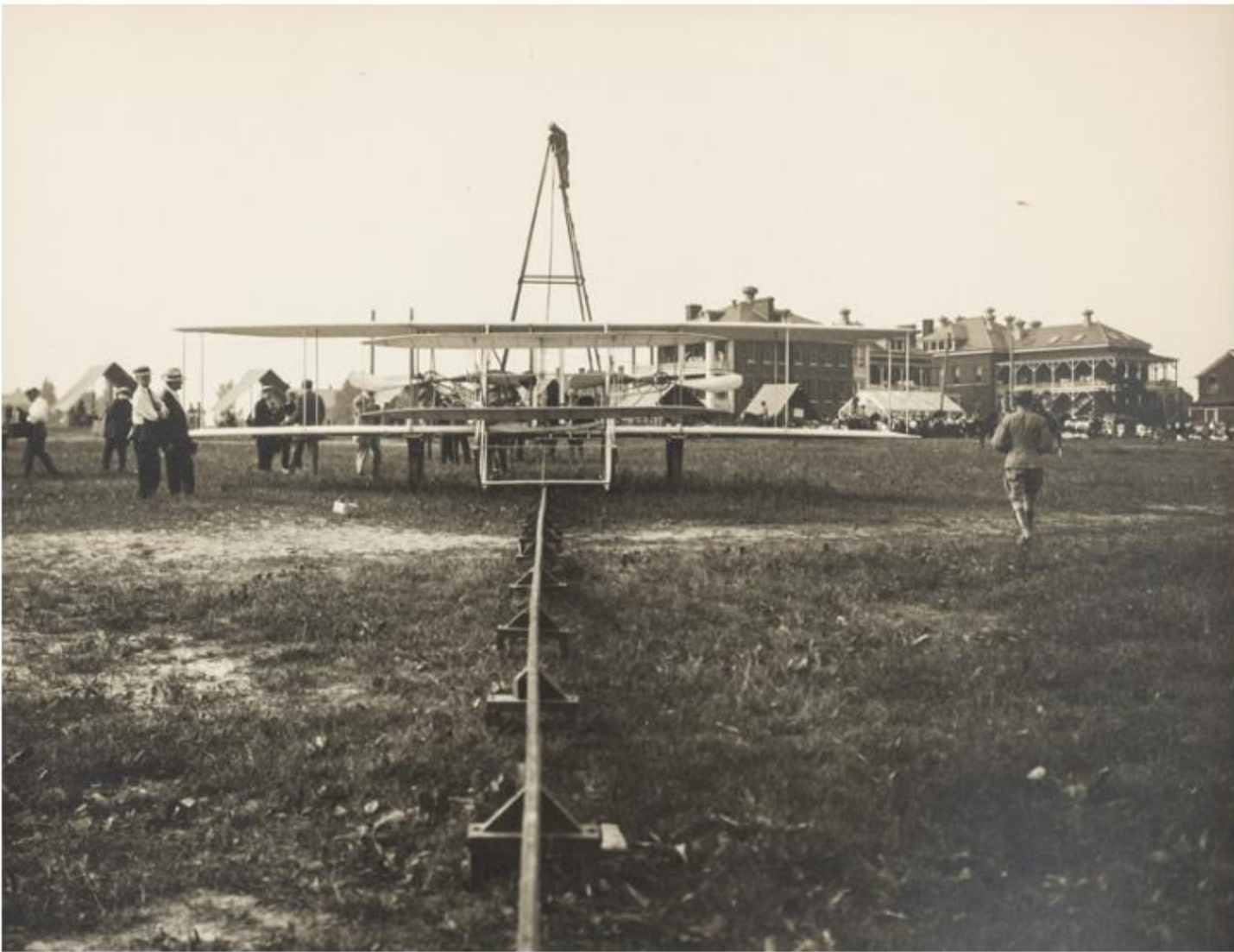
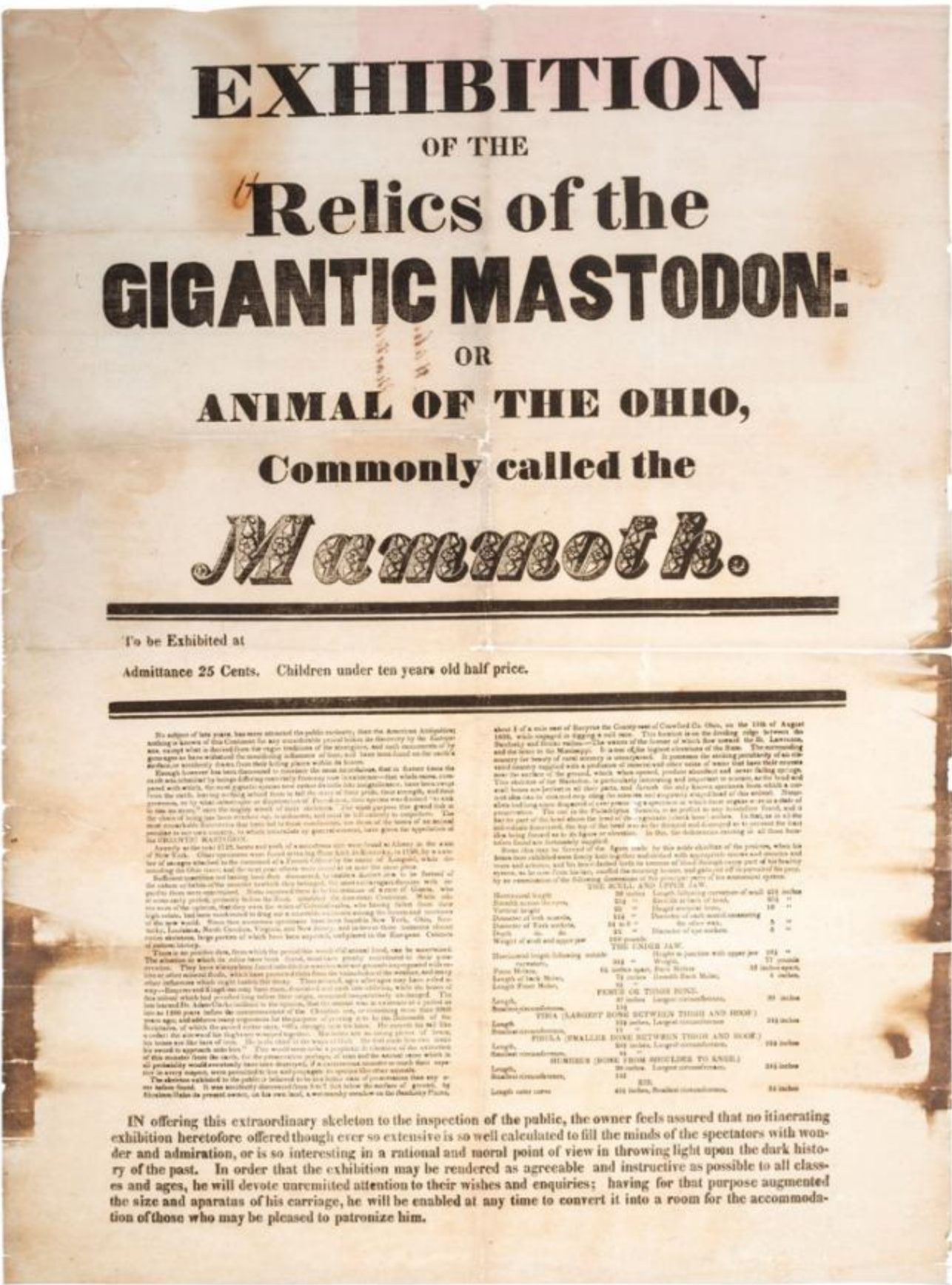
16 1/2 x 22 1/8 in. letterpress broadside (discoloration, creasing, and some wear/separation to creases and edges). Verso with ink inscription "A. Hahn / Mastodon."

Broadside announces the exhibition of a recently discovered "gigantic mastodon" specimen, leaving a blank area for the location of the exhibition to be accomplished in manuscript (left blank here). Fine printed text to lower half of broadside details the history of scientific findings related to the mastodon, including discoveries of bones, teeth, and other specimens in years past, and emphasizing the importance and peculiarities of the most recently discovered specimen found by Abraham Hahn on his property near Bucyrus, Ohio, on 13 August 1838. "(T)he head and scull bones are perfect in all their parts...In this, the deficiencies existing in all those heretofore found are fortunately supplied." Measurements of various bones in the skeleton are then listed.

[With:] 7 7/8 x 12 1/2 in. newspaper extra from the *Crawford Republican* reporting on the discovery of the Hahn Mastodon (spots of soiling and discoloration, creasing, and wear to edges and corners). Page features handwritten edits and inscriptions, including "X" marks drawn over certain paragraphs, a correction made to one of the jaw measurements given, and an inscribed paragraph at the bottom, which is reproduced in print at the bottom of the broadside.

Abraham Hahn (1829-1867) reportedly sold the bones in Columbus for \$1,800 after exhibiting them for a while. Though it cannot be confirmed, some sources report that the bones eventually fell into the hands of P.T. Barnum, and were thereafter destroyed when his museum burned to the ground in 1865.

\$1,500 - 2,500



142

[AVIATION] – [WRIGHT BROTHERS]. A group of 2 photographs, incl. views of Wilbur Wright and a Wright airplane, 1909.

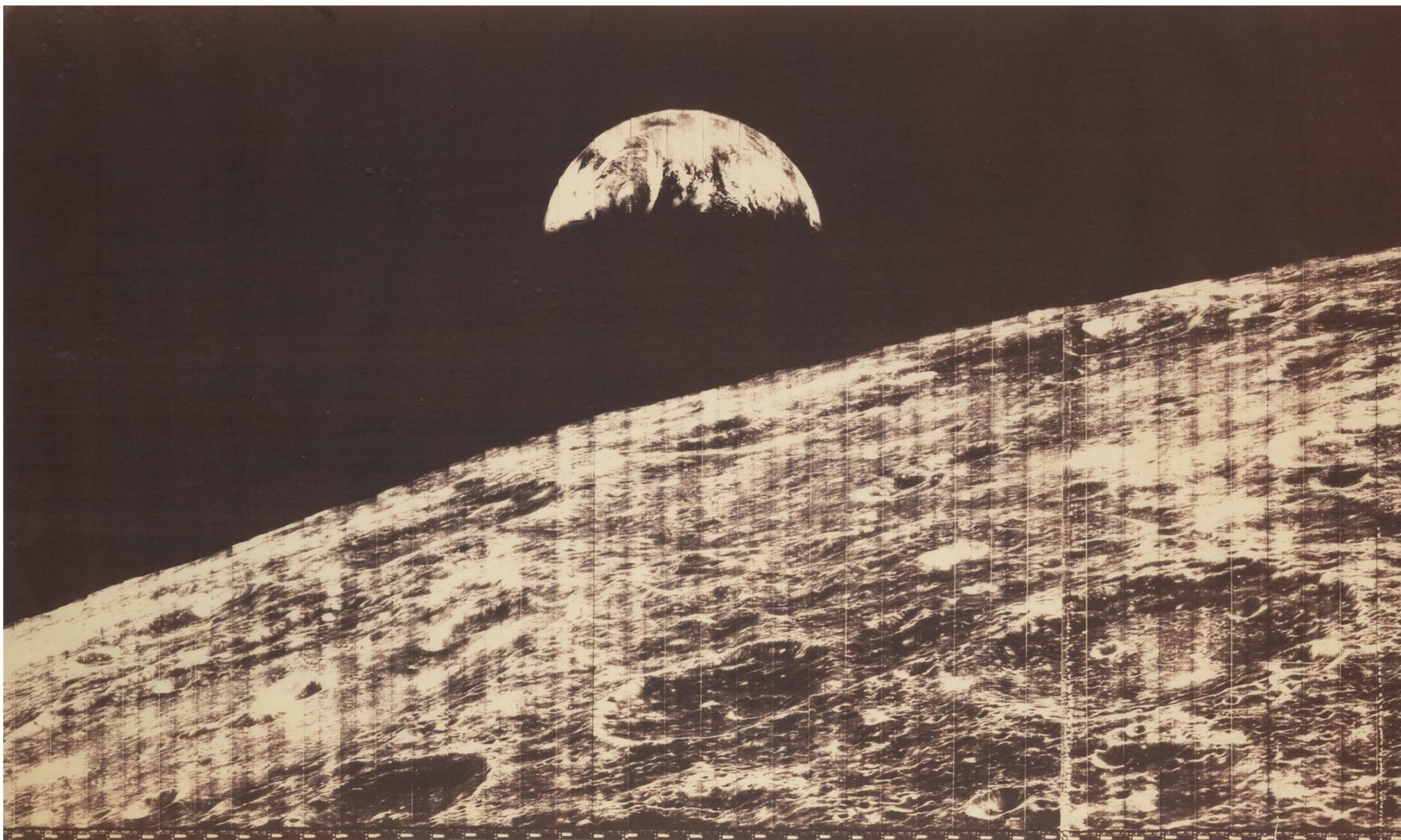
Each 14 5/8 x 11 3/8 in. silver prints, matted with printed title captions (minor toning, images affixed to mats, dampstain to mat).

*Checking the launching apparatus, July 29, 1909.* [Fort Myer, VA]: N.p., 1909. A direct view up the monorail to the Wright's plane, before take-off at the demonstration for the Army Signal Corps, President Taft, and others on 29 July 1909. After the flight exceeded all their requirements, the Signal Corps bought the plane and changed the world forever. Captioned: "Checking the launching apparatus, July 29, 1909. In taking off, the machine was drawn along the monorail track by means of ropes and pulleys and a weight which was dropped from the top of the derrick in the background." RARE: No other copies of this image found, including the Wright Museum, Dayton, OH.

[With:] *King Alfonso of Spain questions Wilbur Wright regarding the principles of flight.* [Pau, France]: N.p., [1909]. King Alfonso XIII sits next to Wilbur Wright on an airplane, the two men deep in discussion.

\$600 - 800



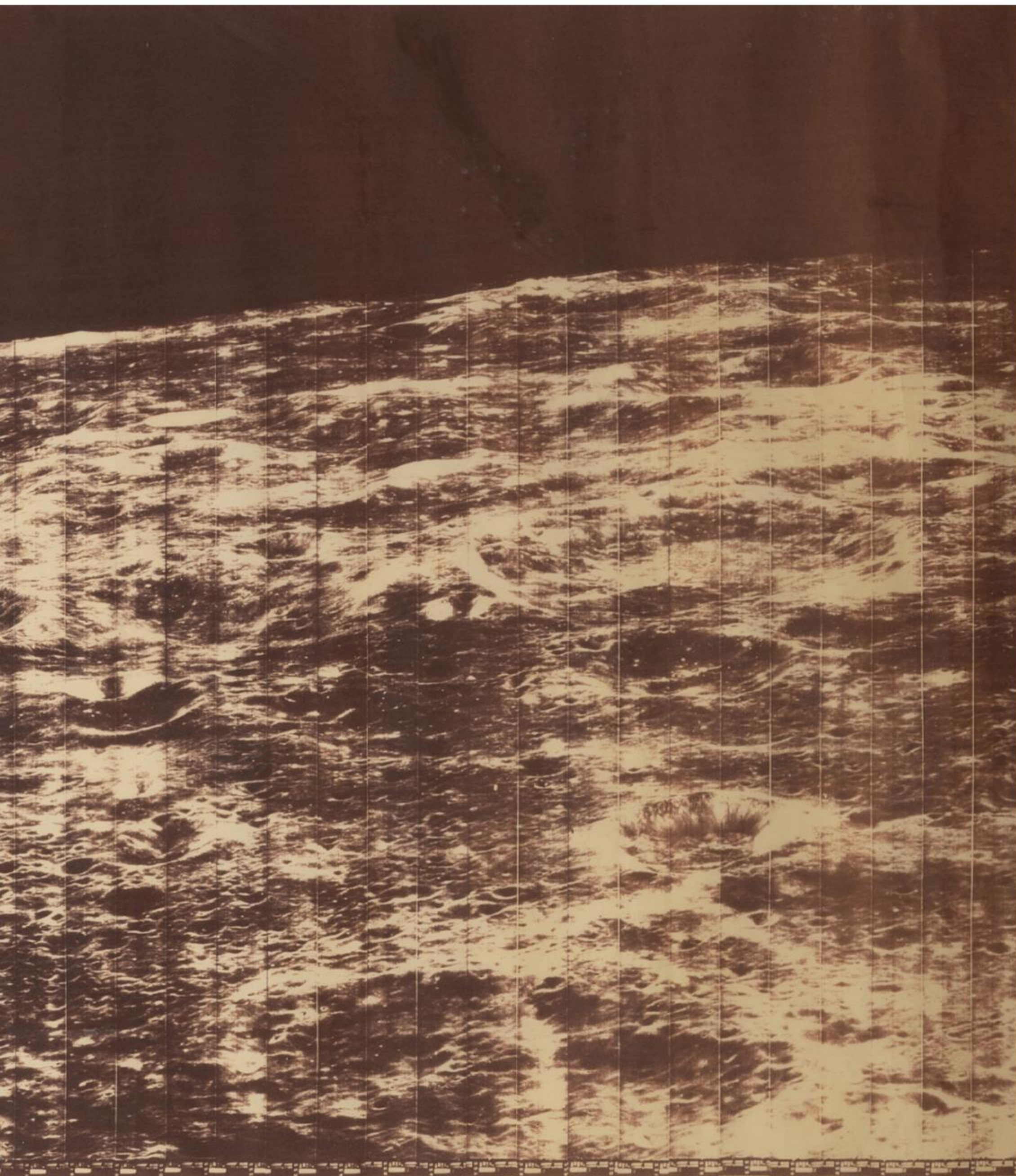


143A  
[SPACE EXPLORATION]. ALDRIN, Buzz (b. 1930). "Space Selfie" canvas print, signed by Buzz Aldrin. 12 November 1966.

19 x 24 in. photographic canvas print depicting a self-portrait by Buzz Aldrin during his 1966 Gemini 12 EVA. Signed and inscribed, "BUZZ ALDRIN | Gemini XII | Nov. 12 1966 | First Eva Self Portrait." Provenance: Sold Sotheby's New York, 11 November 2018, sale N09897, lot 108.

\$2,000 - 3,000





143

[SPACE EXPLORATION]. A NASA Ticker-Tape Photo Collage of the Lunar Surface. 23 August 1966.

Large photographic print, 35 1/2 x 90 1/2 in. Lunar Orbiter images L-102H-1 & 2, some minor creasing and discoloration, matted and framed (unexamined out of frame). *Provenance:* Sold Sotheby's New York, 29 November 2018, sale N09897, lot 20.

RARE OVERSIZED RENDERING OF THE FIRST PHOTOGRAPH OF THE EARTH FROM DEEP SPACE

Between August 1966 and August 1967, NASA sent 5 Lunar Orbiters to take images of the moon, each equipped with a dual-lens Kodak camera, including one wide-angle 80 mm lens, and one telephoto 610 mm lens. Each orbiter also included a film processing unit, a readout scanner, and a film-handling apparatus; exposures were made on a roll of 70mm film.

Orbiters I, II, and III were sent to image potential moon landing sites. Orbiter I captured this first view of the Earth as seen from the Moon on 23 August 1966. The lines which cross the image, characteristic of all Lunar Orbiter images, are a product of the complicated process used to create the images.

This first image of the Earth from space forever changed the way we view our home planet. NASA photographic technician Jay Friedlander recalled: "You're looking at your home from this really foreign kind of desolate landscape...It's the first time you're actually looking at Earth as a different kind of place...We're on this little Earth. We're only part of some grand solar system in some big galaxy and universe. That's why this picture is important, because this was the first time that anyone on Earth got this sense."

\$10,000 - 15,000



143B

[SPACE EXPLORATION]. SOKOLOV, Andrei (1931-2007). "CATYPH HA TITAE" [Saturn on Titan]. Circa 1959.

Acrylic on canvas, visible area 27 1/2 x 16 in., framed (unexamined out of frame). *Provenance:* Sold Sotheby's New York, 29 November 2018, sale N09897, lot 8.

Andrei Sokolov, inspired by Chesley Bonestell's 1944 "Saturn, Viewed from Titan," depicts a mobile space station on Saturn's largest moon, and includes cosmonauts who are preparing to launch a mission to study the rings of Saturn in his painting. Sokolov, one of the most important artists documenting Russian space flight and history, was born in Leningrad in 1931, and originally trained as an architect. He developed an interest in science fiction at Moscow State University and was particularly affected by the flight of Sputnik. He was chosen by the USSR to graphically depict the Soviet space program in a way that was accessible to the public.

\$3,000 - 5,000





144  
 [WASHINGTON, George (1732-1799)]. LE MIRE, Noël (1724-1801), engraver.  
 After Jean-Baptiste le Paon (1736/1738-1785).

Le General Washington

Line engraving, [1780], visible 311 x 392 mm, on paper, tears and losses with repairs throughout, inside mat, not removed from mat. Hart 31c.

A full-length military portrait of George Washington in camp, with a decidedly oriental style. A Black boy wearing a turban prepares his horse in the background with mustered soldiers and camps visible in the far distance. Washington holds the Declaration of Independence in his hand and is surrounded by other documents and maps.

\$500 - 700

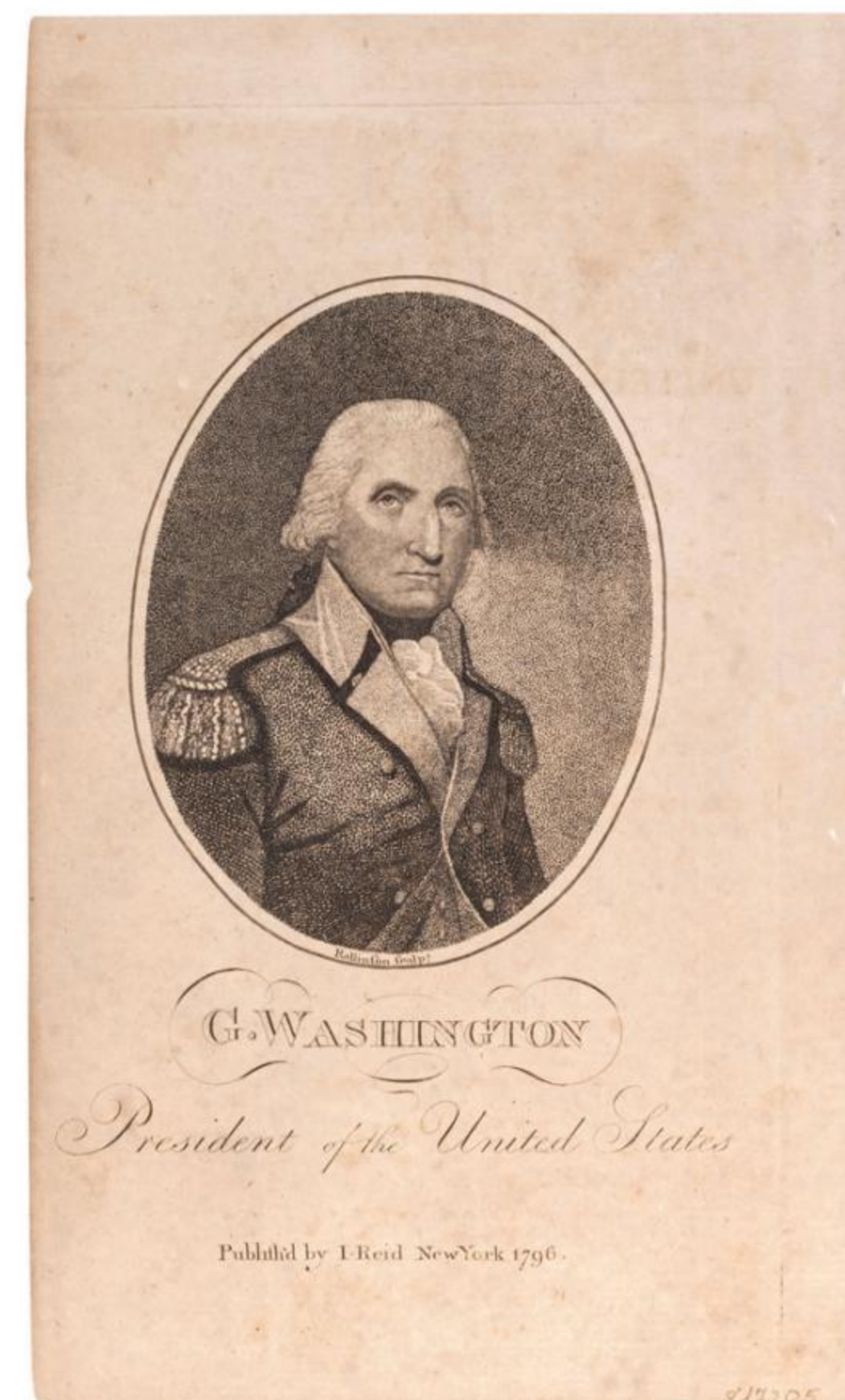
145  
 [WASHINGTON, George (1732-1799)].

ROLLINSON, William (ca 1762-1842), artist. – after Walter Robertson (ca 1750-1802). – REID, I., publisher.

G. Washington President of the United States.

Stipple engraving, 1796, image 79 x 101 mm (123 x 206 mm sheet), on laid paper, minor staining. Hart 251; Wick 44.

\$500 - 700



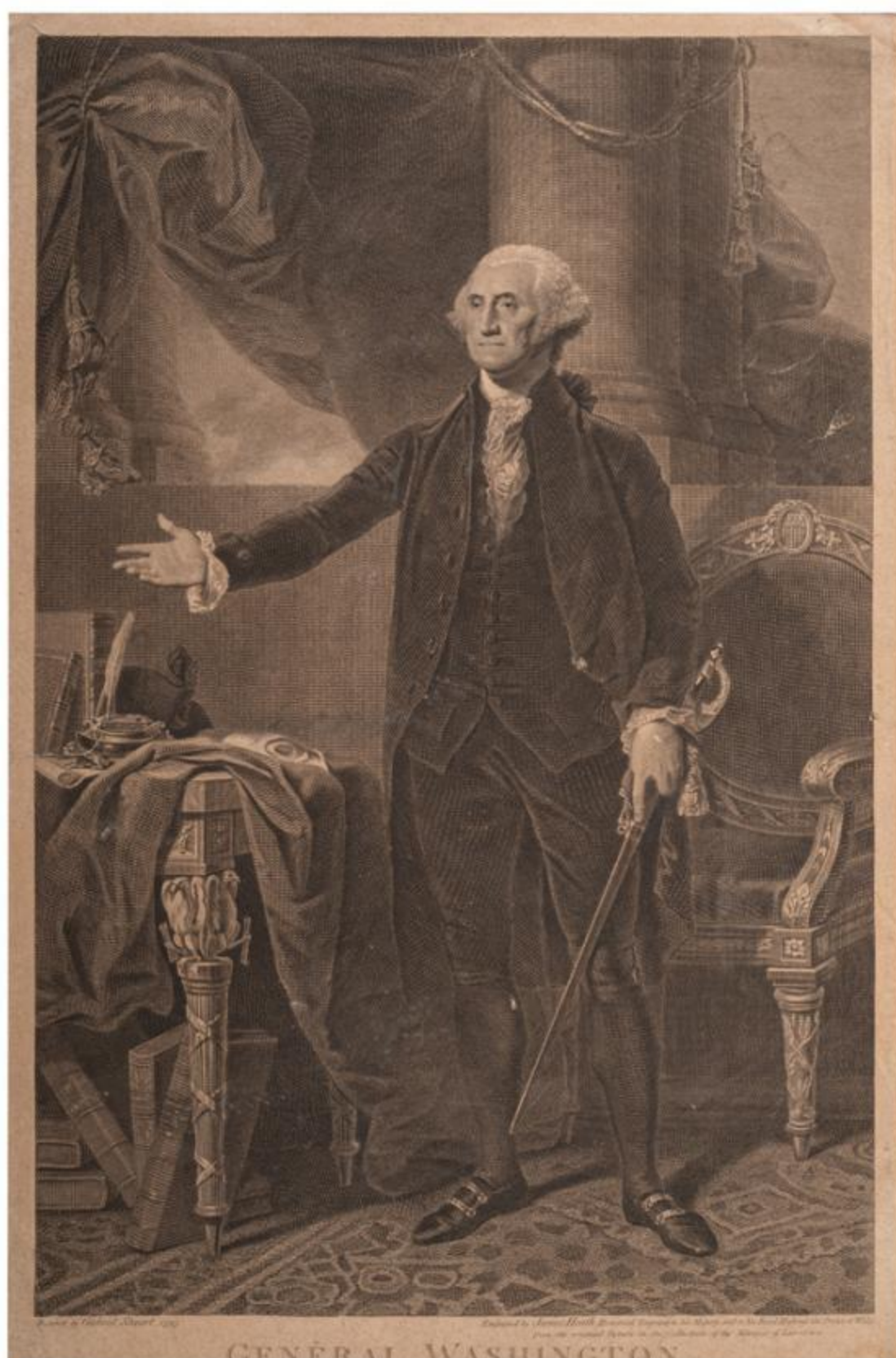
146  
 [WASHINGTON, George (1732-1799)]. HEATH, James (1757-1834), engraver.  
 after Gilbert Stuart (1755-1828).

General Washington

Engraving, [1800], image 332 x 506 mm (355 x 537 mm visible), on wove paper, tear to left edge, a few small holes, crease with possible tear to upper right, matted, not examined out of mat. Hart 285a.

Gilbert Stuart's iconic portrait of Washington was sent to London in the autumn of 1796 to its new owner, the Marquis of Lansdowne, who gave engraver James Heath permission to engrave it and it was published not long after Washington's death. Heath erroneously credited Stuart as "Gabriel Stuart" and misrecorded the date as "1797." When Stuart discovered Heath's engravings in a Philadelphia shop, he was irate at the loss of income and artistic control. He complained to William Bingham, whom he thought had promised to secure the copyright, and drafted a letter to Lord Lansdowne, however, it was never sent.

\$300 - 400

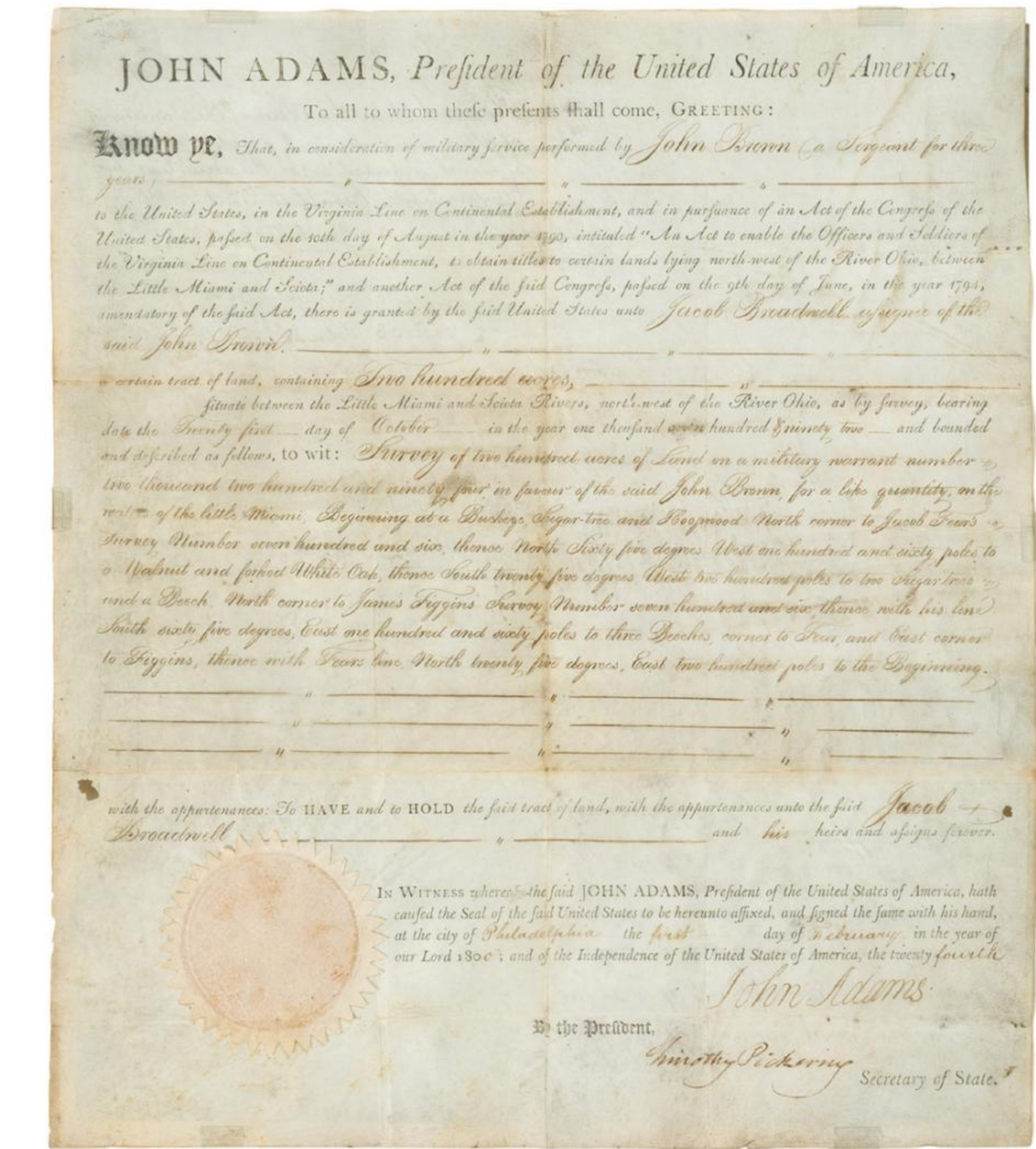
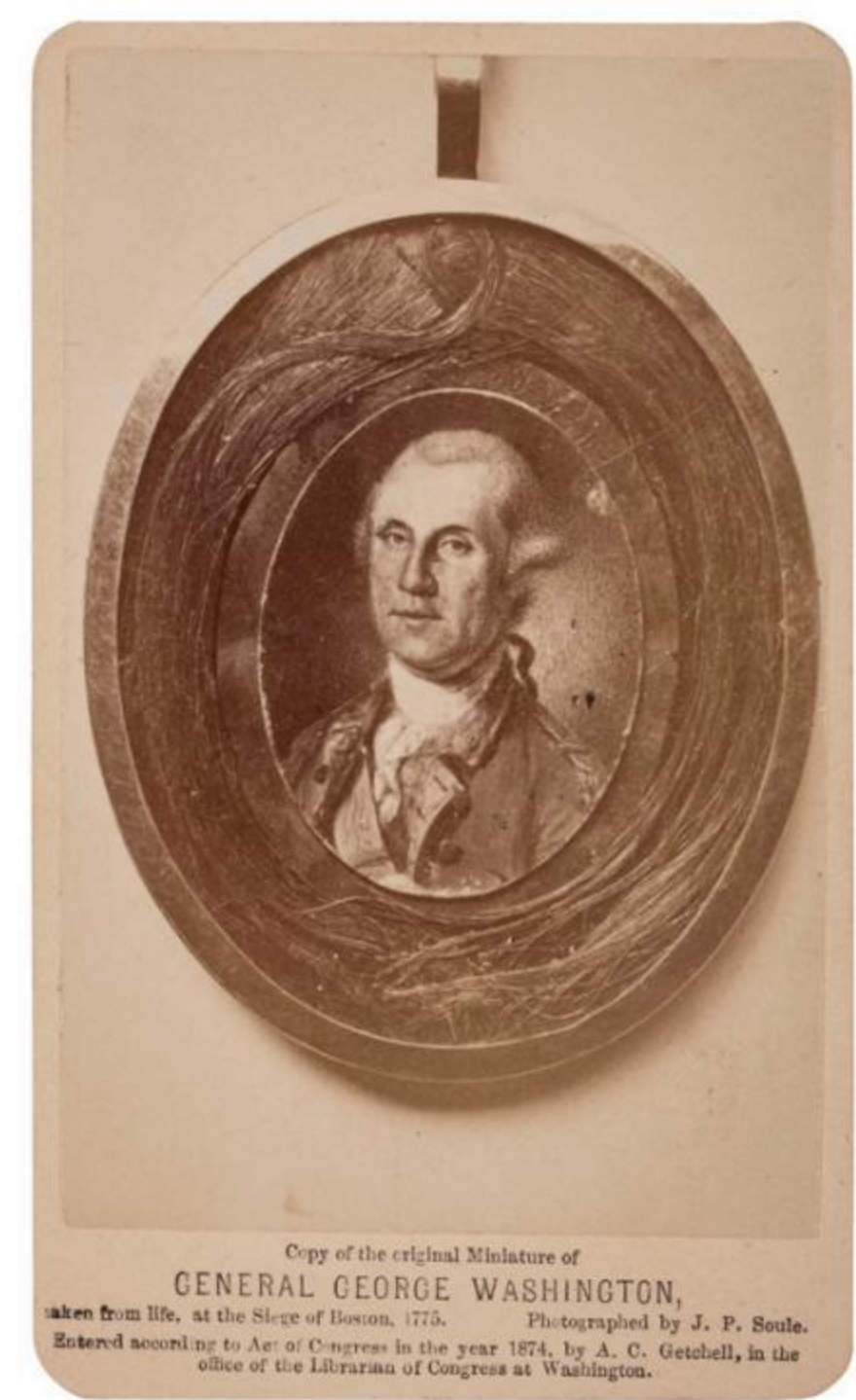




147  
[WASHINGTON, George (1732-1799)]. SOULE, J.P., photographer. CDV of a George Washington miniature embellished with hair. Washington, DC: A.C. Getchell, 1874.

2 1/4 x 3 1/2 in. CDV on cardstock mount (toning, else good). Mount recto bears printed caption: "Copy of the original Miniature of General George Washington, Taken from life, at the Siege of Boston, 1775. Photographed by J. P. Soule." Copyright statement printed below. RARE: No other copies of this image located.

\$400 - 600

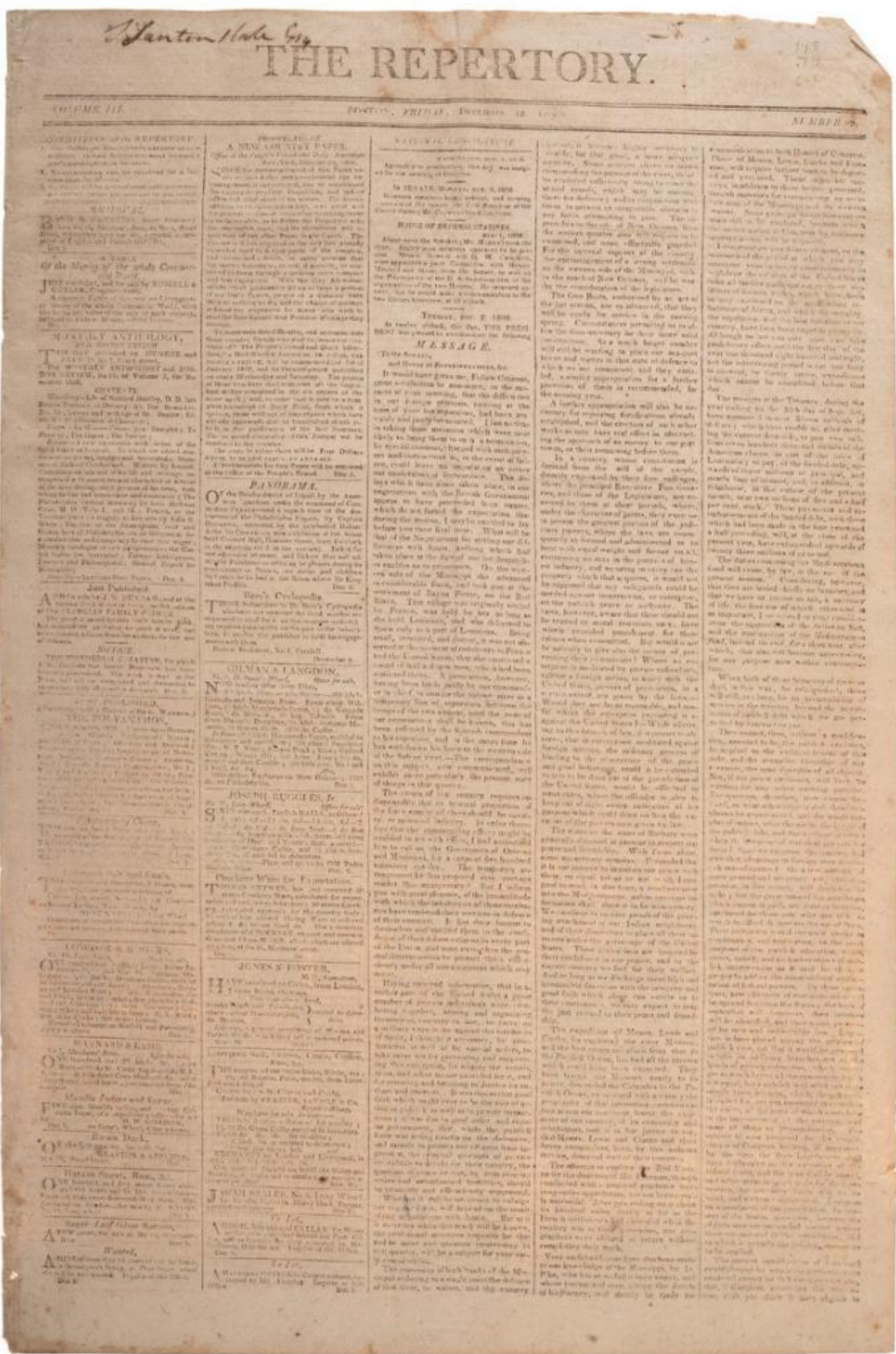


148  
ADAMS, John (1735-1826). Partially engraved document accomplished in a secretarial hand signed ("John Adams") as President, countersigned by Secretary of State Timothy Pickering, 1 February 1800.

1 page, 15 x 13 1/4 in, on vellum, paper seal at bottom, creased with minor soiling and a few small holes, window-mounted and framed, unexamined out of frame. Additionally inscribed on verso by Secretary of War James McHenry (31 January 1800), and Jacob Wagner. Docketed verso.

A military land grant, issuing two hundred acres between the Little Miami and Sciota Rivers northwest of the Ohio River to John Brown, who served as Sergeant for three years, "in consideration of military service...to the United States, in the Virginia line on Continental Establishment, and in pursuance of an Act of the Congress of the United States." The Virginia Military District comprised a nearly four-million-acre tract of land in the southwestern part of Ohio. State officials used land grants to reward veterans for their military service in lieu of payment. In order to promote recruitment, Washington offered tracts of land in exchange for three or more years of service to the Continental Army during the war.

\$4,000 - 6,000



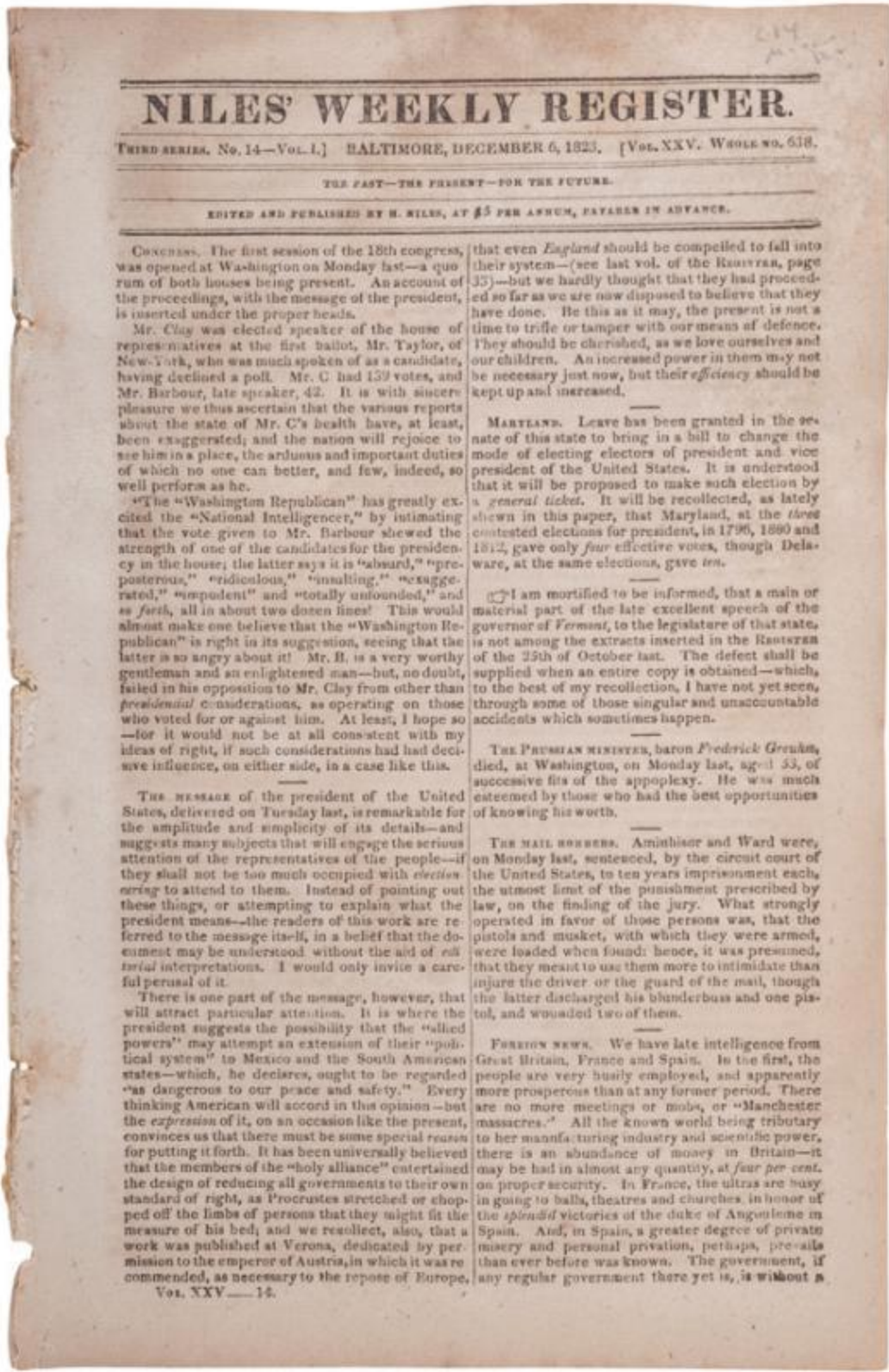
149  
[POLITICS - JEFFERSON, Thomas (1743-1826)]. *The Repertory*. Vol. III, No. 99. Boston, MA: John Park, 12 December 1806.

4pp., folio, 13 x 19 1/2 in. Disbound (occasional spotting, wear at fold lines, few holes, chipping and some loss to edges and corners).

This newspaper contains a front-page printing of the 1806 State of the Union Address delivered by President Thomas Jefferson, in which he makes the first national public announcement of the completion and success of the Lewis and Clark Expedition of Discovery throughout the newly acquired Louisiana Territory.

\$1,000 - 1,500





150  
[POLITICS - MONROE, James (1758-1831)]. *Niles Weekly Register*. Vol. I, No. 14.  
Baltimore, MD: H. Niles, 6 December 1823.

16pp., folio, 6 1/8 x 9 5/8 in. Disbound (toning, occasional spotting/staining, some chipping to edges).

The issue contains a complete printing of President James Monroe's 1823 State of the Union Address, which first articulated the Monroe Doctrine of non-colonization of the Western Hemisphere by European powers. The doctrine, which was written by Secretary of State John Quincy Adams, was central to US foreign policy for much of the 19th and early 20th centuries.

\$1,000 - 1,500



151  
[ADAMS, John Quincy (1767-1848)]. *Valuation of Pews in the New Stone Meeting House in Quincy*. Boston: Ezra Lincoln, [1828].

Approx. 8 1/4 x 13 in. partly-printed broadsheet (split and loss with 19th-century repair, a few brown spots, light wear at edges).

A chart showing the valuation of pews for the new 1828 building of the United First Parish Church where John Quincy Adams, his family, and his parents, John and Abigail Adams were all life-long members. Notably, pews 1 and 2 are noted as purchased by "J Q Adams." Other pews are made out to other members of the Adams and Quincy families. The Greek Revival 1828 building was designed by Alexander Parris and financed by John Adams by a donation of land and granite. Both Adams presidents and first ladies share a family crypt at the church.

Collection of Tom Charles Huston

\$300 - 500

152  
[POLITICS IN AMERICA – ANTI-MASONIC PARTY]. A pair of broadsides supporting the Anti-Masonic Party, 1830s.

ANDERTON, Samuel G. *A Disclosure*. [Boston]: [Anti-Masonic Christian Herald], 1830. 10 13/16 x 14 7/16 in. broadside (toned, short tears and creasing at edges, old folds).

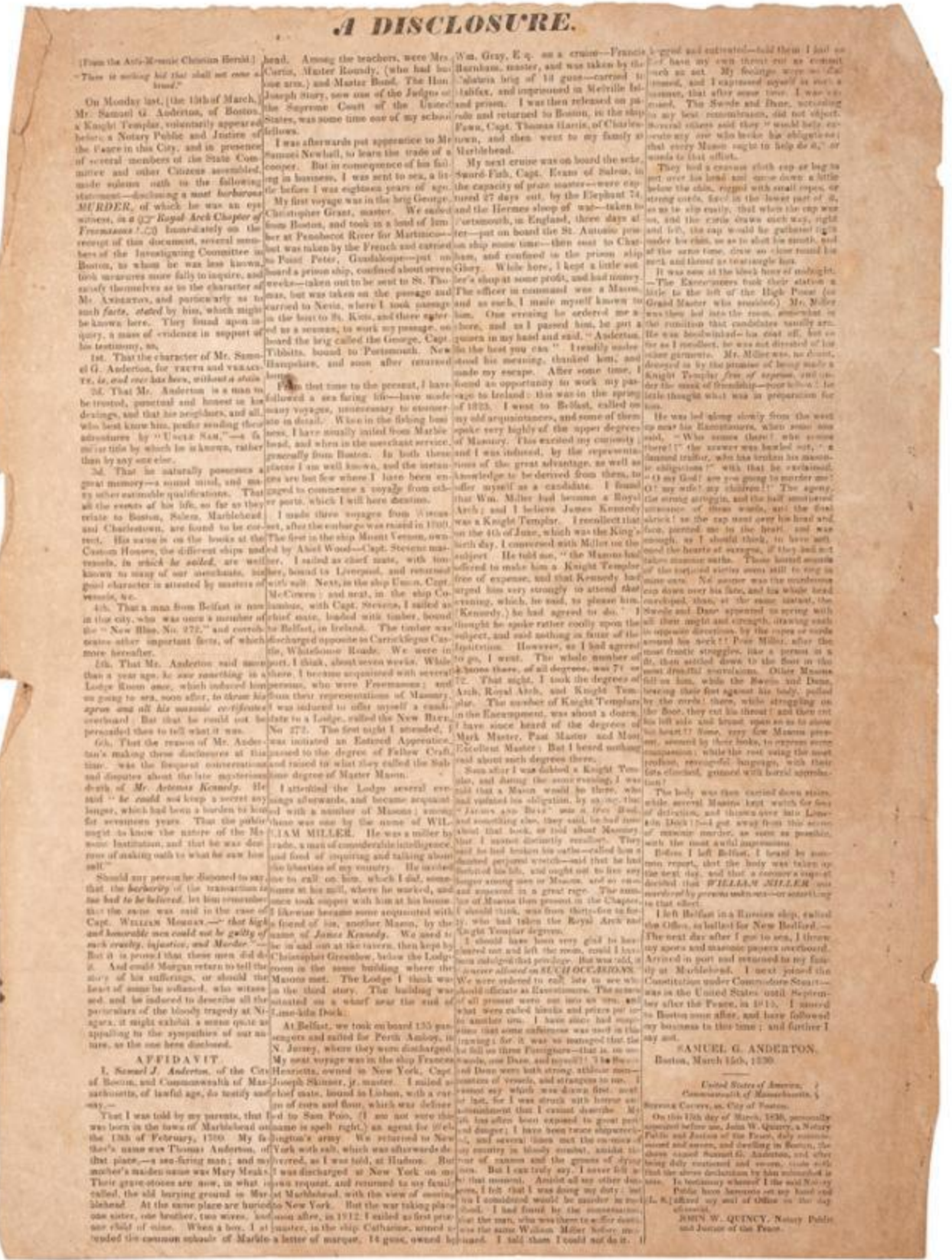
The Anti-Masonic Party, considered America's first third party, was first founded in response to the Morgan Affair of 1826. Captain William Morgan was murdered, the suspects being local Masons who were enraged by Morgan's supposed betrayal of Masonic secrets. This broadside claims a similar story: "On Monday last, [the 15th of March,] Mr. Samuel G. Anderton, of Boston, a Knight Templar, voluntarily...made a solemn oath...disclosing a most barbarous MURDER, of which he was an eye witness, in a *Royal Arch Chapter of Freemasons!* " The tale was proved "wholly untrue" as early as 1832, and Cummings describes the tale as a "palpable falsehood." Regardless of veracity, the broadside is representative of the widespread anti-Mason sentiments that led to the success of the party in the late 1820s and early 1830s. RARE: more common in the 8-page pamphlet under the title *Masonry the Same All Over the World*. Another broadside printing uses this title.

[With:] *Supplement to the Watchman and State Gazette*. [Montpelier, VT]: The Watchman and State Gazette, 1835. 10 13/16 x 15 3/8 in. letterpress broadside (old creases, some spotting).

A broadside issued to announce the Anti-Masonic party's meeting in which they have laid out their political stances: "these views are well known; and would, under ordinary circumstances need no reiteration. But, inasmuch as the time approaches when the Antimasons of Vermont will be called on to act in an election deeply involving the welfare of the whole country, and in which their attachment to the principles they have avowed will be put to a severe trial, it would seem to be fitting that they should re-examine those principles, and decide whether they will, with the firmness and constancy of Antimasons." Following are the 17 state principles with the Chairman of the party, Silas H. Jenison, signing in print. Jenison was elected Lieutenant Governor of Vermont in 1835, with Whig support. No candidate received a majority, and the General Assembly opted to allow him to act as governor until the next election, which he duly won under the Whig ticket. Vermont was a stronghold of the Anti-Masonic Party, electing Wilmer A. Palmer in 1831 on an Anti-Masonic ticket. In 1832, William Wirt, himself a former Mason, ran for president on the ticket, carrying Vermont and gaining 7.8% of the vote.

Collection of Tom Charles Huston

\$500 - 700





153  
HARRISON, William Henry (1773-1841). *Remarks of General Harrison, Late Envoy Extraordinary and Minister Plenipotentiary of the United States to the Republic of Columbia*. Washington, D.C.: Gales & Seaton, 1830. [With:] 21st Congress, Report No. 378 with a report from William Henry Harrison.

8vo. (Toned, spotting, short tears to gutter, chipping to edges.) Original string-bound wrappers (lower portion of front wrapper lacking not affecting printing).

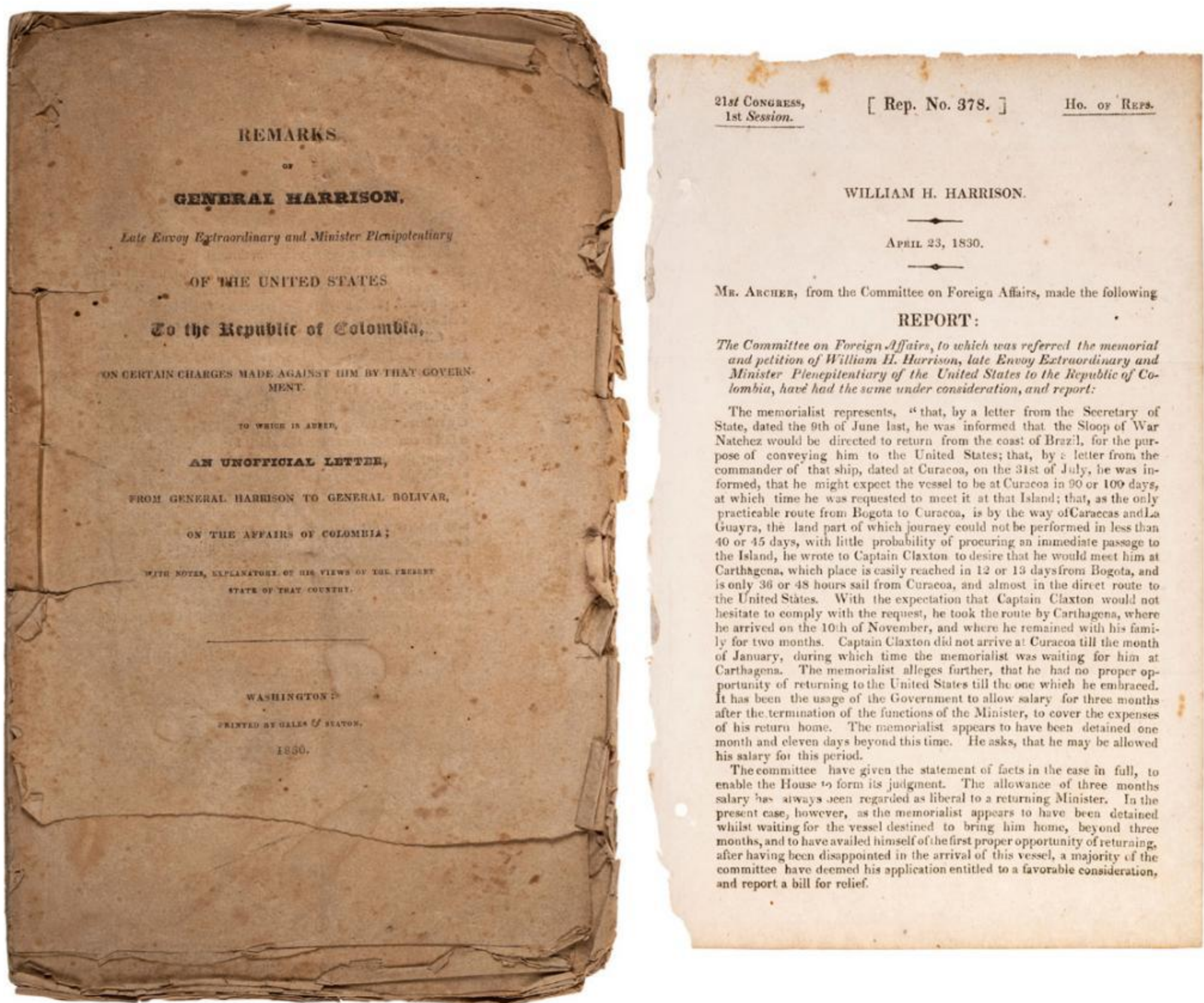
FIRST EDITION of Harrison's defense of his tenure as minister plenipotentiary to Gran Colombia. Appointed to the position in 1828, he failed to maintain a position of neutrality during his tenure, publicly and frequently opposing Simón Bolivar. Harrison reported that the country was on the edge of anarchy with Bolivar poised to become a military dictator. He wrote Bolivar an extensive letter, published here, imploring him “adhere to the tenets of republicanism.” Bolivar quipped in response that the United States “seems destined by Providence to plague America with torments in the name of freedom.” Upon Andrew Jackson's inauguration, he recalled Harrison to make his own appointment. Harrison published this pamphlet promptly upon his return. RARE: OCLC locates only 3 copies. Sabin 30572; Streeter Sale 1740.

[With:] *William H. Harrison. April 23, 1830. Mr. Archer, from the Committee on Foreign Affairs, made the following Report: The Committee on Foreign Affairs, to which was referred the memorial and petition of William H. Harrison, late Envoy Extraordinary and Minister Plenepitentiary [sic] to the Republic of Columbia, have had some consideration and report.* [Washington, D.C.]: N.p., 1830.

8vo. (Light chipping to edges, a few spots.) Unbound, 1 leaf. Report No. 378, 21st Congress, 1st Session, House of Representatives. Includes the report that Harrison was returning from his post, his way home, and the salary he was to be allowed. The Committee determines that due to complications returning home that an extension of 3-months salary was appropriate.

Collection of Tom Charles Huston

\$400 - 600



154  
[HARRISON, William Henry]. A group of 3 broadsides related to the death and funeral of William Henry Harrison, comprising:

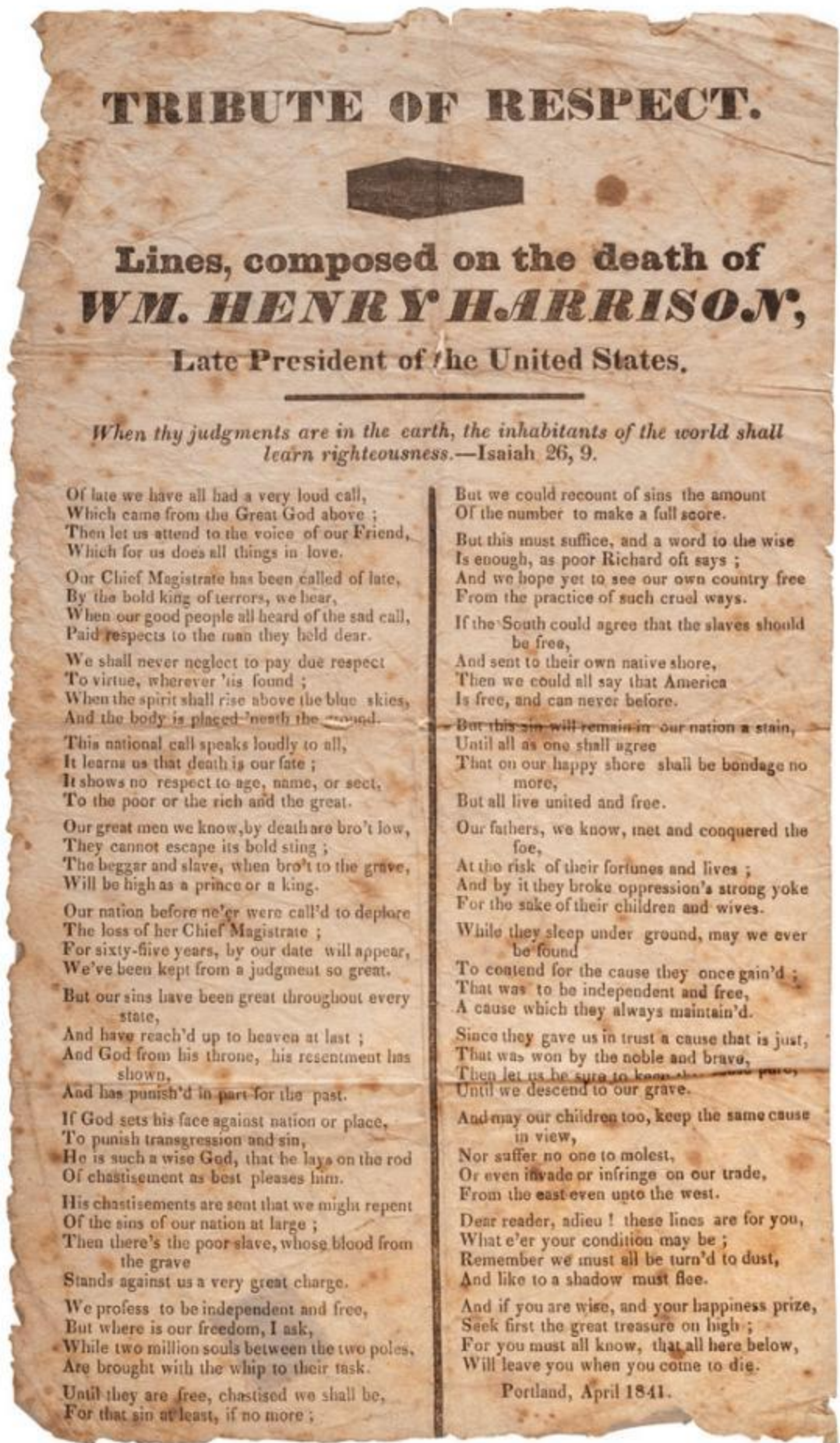
*Tribute of Respect. Lines, composed on the death of Wm. Henry Harrison.* Portland, [ME]: N.p., 1841. 6 3/16 x 10 3/4 in. printed broadsheet (small losses at old creases, spotting). RARE: No copies located in OCLC.

[With:] *The Portsmouth Journal*. Portsmouth, [NH]: The Portsmouth Journal, 6 April 1841. 6 7/8 x 8 5/8 in. broadside (spotting, old creases). 1 page, evening issue with coverage of Harrison's death, his last words, presumed for Vice-President Tyler: “Sir- I wish you to understand the true principles of the government. I wish them carried out. I ask nothing more.” The sheet closes with the announcement that “John Tyler of Virginia is now President of these United States by the Constitution.”

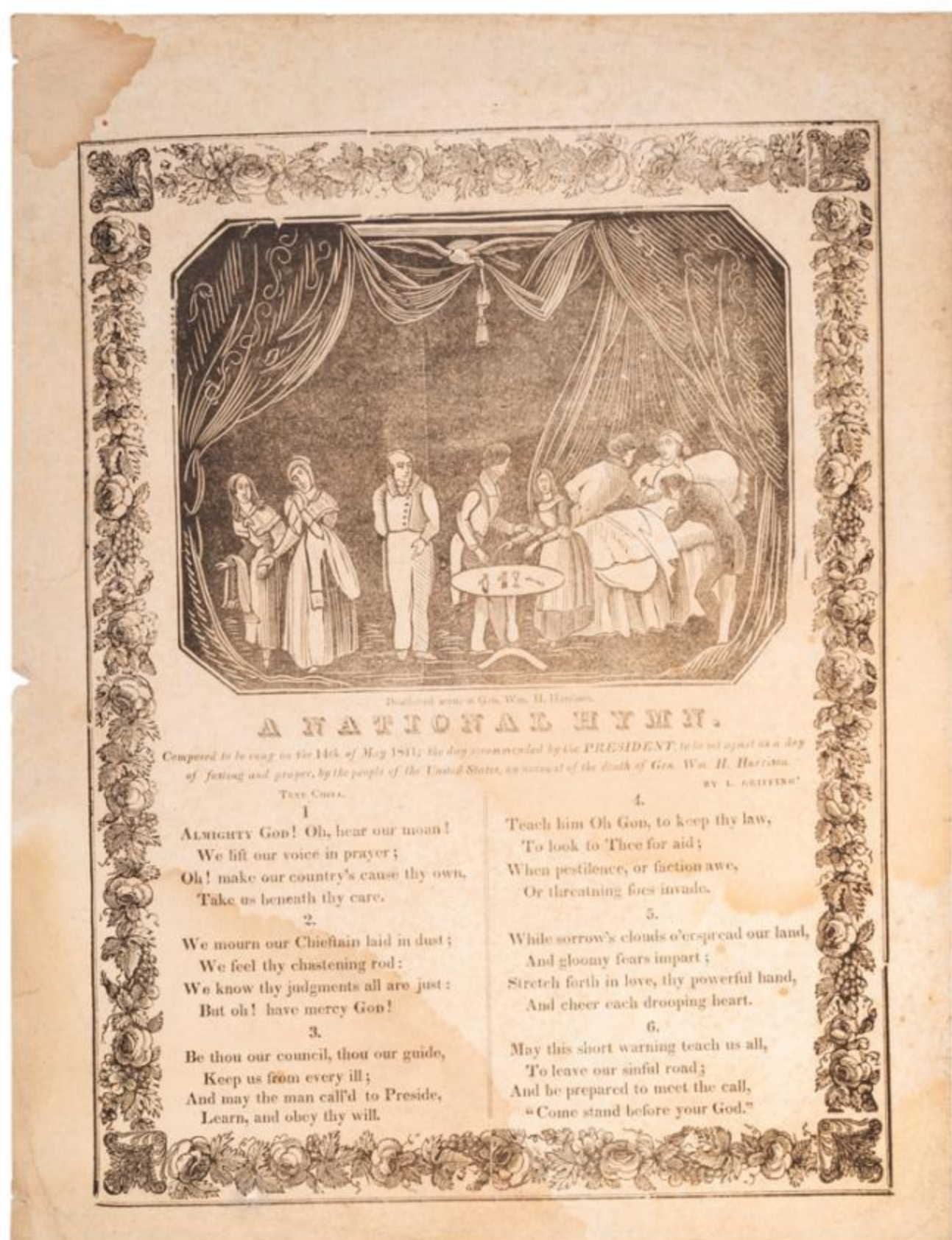
[Also with:] CRAWFORD, Lydia Ann. *On the Death of Wm. H. Harrison*. N.p.: N.p., [1841]. 6 3/8 x 11 7/8 in. broadside (stains, toning, small losses at old creases, repairs to verso with loss at lower corner replaced). RARE: No copies located in OCLC.

Collection of Tom Charles Huston

\$500 - 700







155  
 [HARRISON, William Henry]. Folk art memorials to William Henry Harrison, comprising:  
 GRIFFING, L. *A National Hymn*. N.p.: N.p., 1841. 9 1/4 x 12 1/4 in. engraved broadside (dampstains, some toning). Features six verses of a song “composed to be sung on the 14th of May 1841; the day recommended by the President, to be set apart as a day of fasting and prayer” accompanied by an engraving, “Death-bed scene of Gen. Wm. H. Harrison.” RARE: OCLC locates only 7 copies.

[With:] VROOM, Elisa, artist. *The tomb of General Wm. H. Harrison. North Bend, Ohio*. Pencil drawing, n.d., image 12 7/8 x 8 7/8 in. (10 11/16 x 12 1/16 in. sheet), toned, dampstains. A landscape featuring the tomb of President Harrison, a sidewheeler bearing an American flag is seen in the river. The artist, Elisa Vroom also noted Phipps Union [Female] Seminary, an all women's and girl's school that operated in Albion, NY from about 1833 through at least 1873.

[Also with:] H. TURNER and W.R. FISHER, publishers. *To the Memory of W. Henry Harrison, Late President of the United States*. Hand-colored wood engraving, [1841], image 4 9/16 x 5 3/4 in. (5 x 6 3/8 in. sheet), occasional spotting. RARE: 1 copy located at Cornell University Library.

Collection of Tom Charles Huston

\$400 - 600

156  
 [POLITICS]. BRADY, Mathew, photographer, after. Engraving of Lewis Cass. New York: A.H. Ritchie, engraver, Edward Anthony, publisher, 1848.

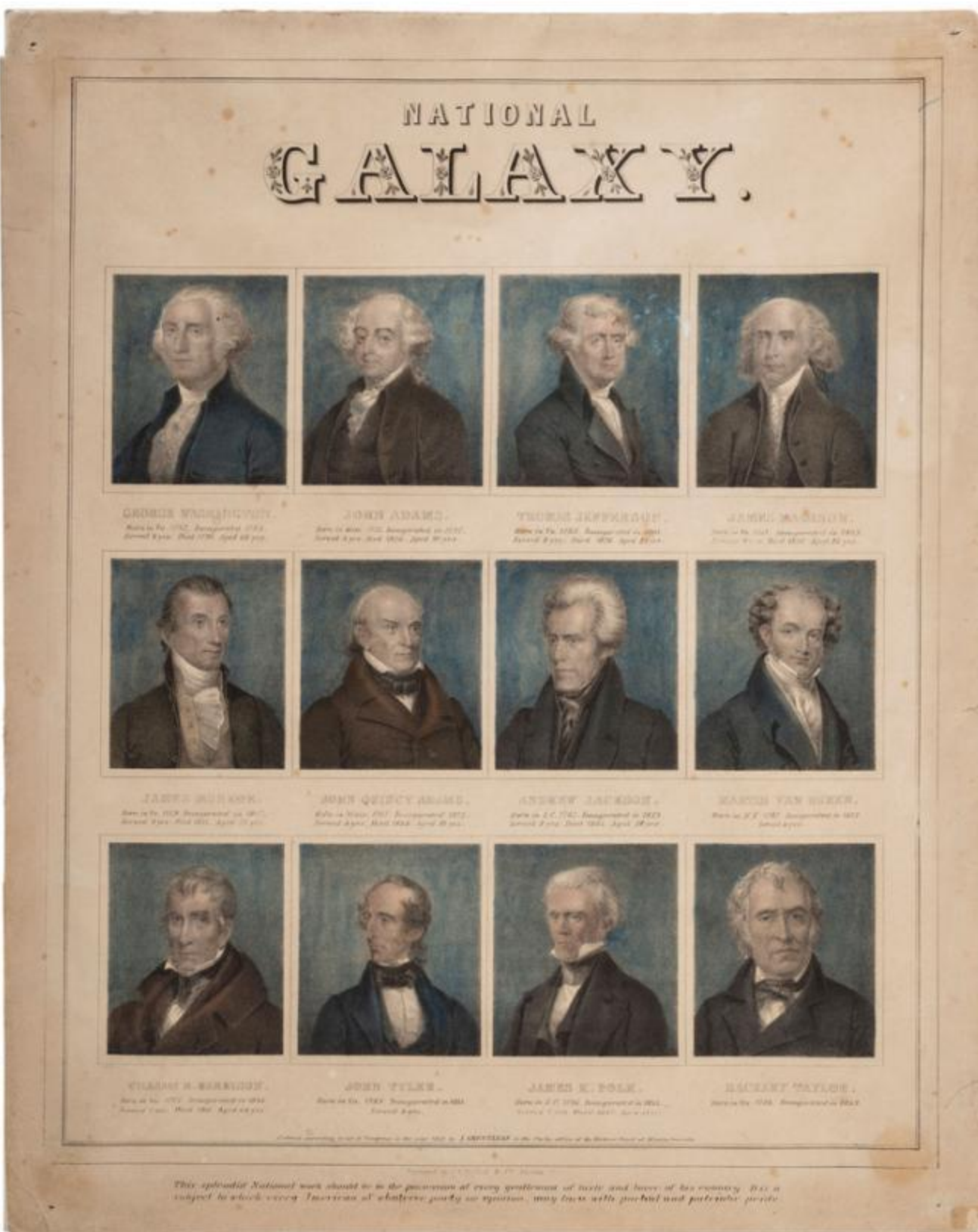
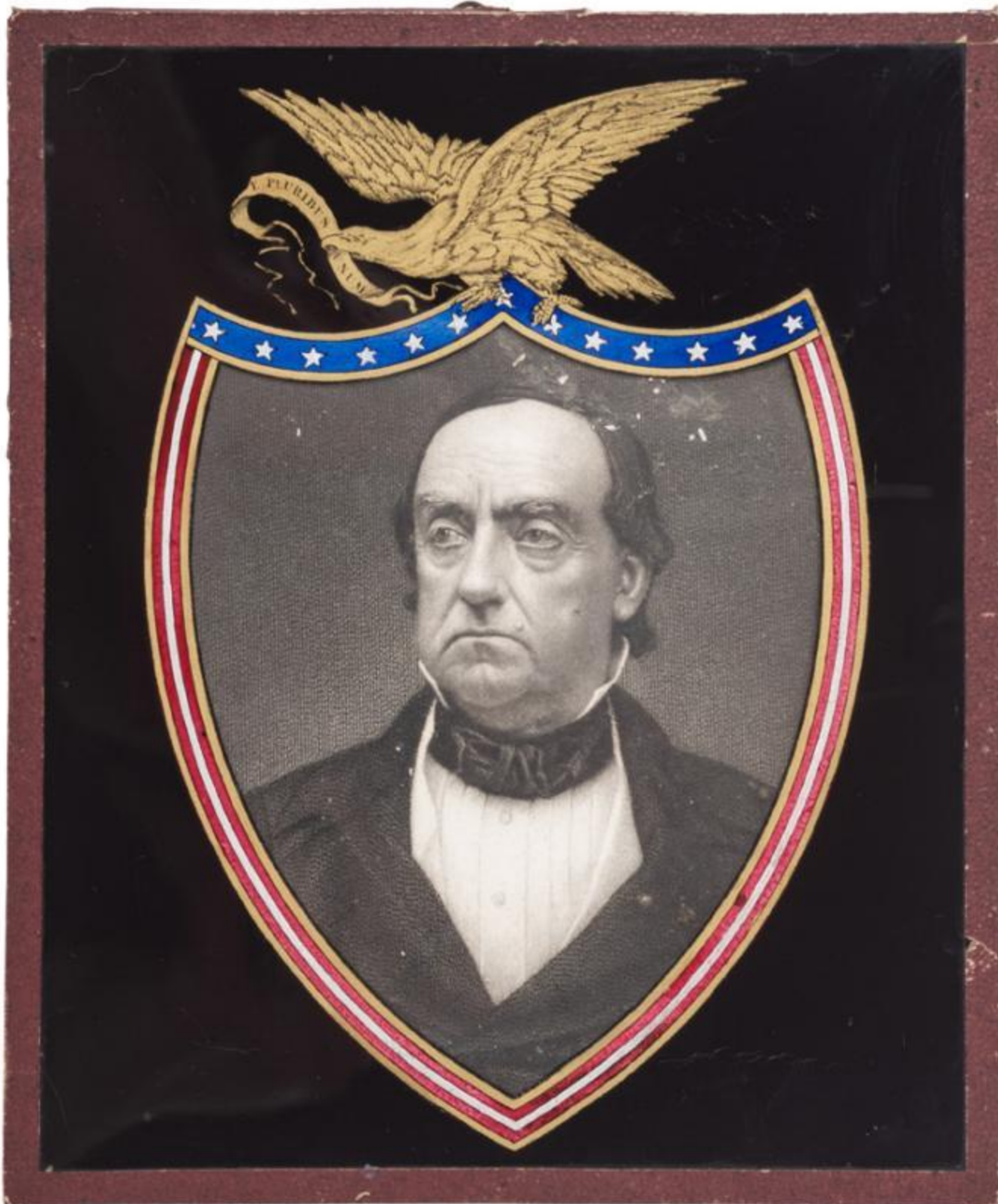
3 x 4 in. engraving under 5 x 6 in. glass featuring a patriotic shield surmounted by a gold American eagle (unexamined outside of glass, but small particles appear to be scattered between glass and engraving, otherwise very fine condition). Verso with applied paper label including identification, publication information, and promotional details about Anthony's Daguerreian Depot (partial separation to label near left margin).

A rare engraving of Cass, possibly produced as part of a series of portraits of prominent figures who were presidential hopefuls in 1848.

Lewis Cass (1782-1866) soldier, diplomat, and statesman, was born in Exeter, New Hampshire. Educated at Exeter Academy, he moved to Marietta, Ohio in 1800 and established a law practice. With the outbreak of the War of 1812, Cass answered the call, joining the Ohio forces in Dayton as an officer in the state militia, and was later appointed colonel in the regular army and major general of volunteers. He was on the line at the Battle of the Thames, and was appointed Governor of the Michigan Territory, a position he held for 18 years.

In 1831 he was called to serve as President Andrew Jackson's Secretary of War. His tenure in this position was marked by the Black Hawk War as well as negotiations with Native Americans in Alabama and Georgia. He left this position in 1836 for health reasons, and was named US Minister to France. In 1845 Cass was elected as a US Senator from Michigan, and was the Democratic nominee for President of the United States in 1848 and 1852. Cass died in Detroit in 1866.

\$2,000 - 3,000



157  
 [PRESIDENTS]. GREENLEAF, J., publisher. *National Galaxy*.

Engraving with hand coloring, 1850, image 13 x 16 in. (14 1/4 x 17 5/8 in. sheet), on wove paper, short marginal tears with tape repair to verso edges, occasional spotting, even minor toning.

Portraits of the first 12 presidents through Zachary Taylor, with birth, death (where applicable), and inauguration dates. A statement at the lower margin reads: “This splendid National work should be in the possession of every gentleman of taste and lover of his country. It is a subject to which every American of whatever party or opinion may turn with partial and patriotic pride.”

Collection of Tom Charles Huston

\$400 - 600



158  
[POLITICS IN AMERICA - KNOW NOTHING PARTY]. A ballot, fabric, and sheet music supporting the Know Nothing movement, also known as the “American Party.”

Fillmore / Donelson printed fabric. Approx. 11 3/4 x 11 in. printed fabric (unevenly cut). Printed in light brown, oxblood, and rust, with a repeating striped pattern of wreathes and the Know Nothing Party presidential candidates, former President Millard Fillmore, and his running mate Andrew Jackson Donelson of Kentucky. RARE, no other examples known. Not in *Threads of History*.

[With:] PIERPONT, Jason, composer. *The Know Nothing Polka*. Boston: E.H. Wade, 1854. RARE, OCLC locates no copies, appears distinct from other publications of the same title. – *The Know-Nothings Union Song: Few Days, or Our Country Now is Great & Free*. Boston: Oliver Ditson, 1854. (Overall mineral deposits.) Disbound (hinge reinforced with paper). RARE: OCLC locates only 3 copies. – Together, 2 pieces of sheet music.

[Also with:] *American Ticket...For Governor, Ralph Metcalf, of Newport*. New Hampshire: Abbott, Jenks & Co., 1855. Approx. 5 1/8 x 10 in. printed ballot (old creases, light pencil marks, contemporary ink). A ballot for the American (Know Nothing) Party of New Hampshire in the 1855 election, primarily for the gubernatorial candidate Ralph Metcalf. He won the race on an anti-slavery platform and in opposition to Pierce’s Kansas-Nebraska Act.

Collection of Tom Charles Huston

\$600 - 800

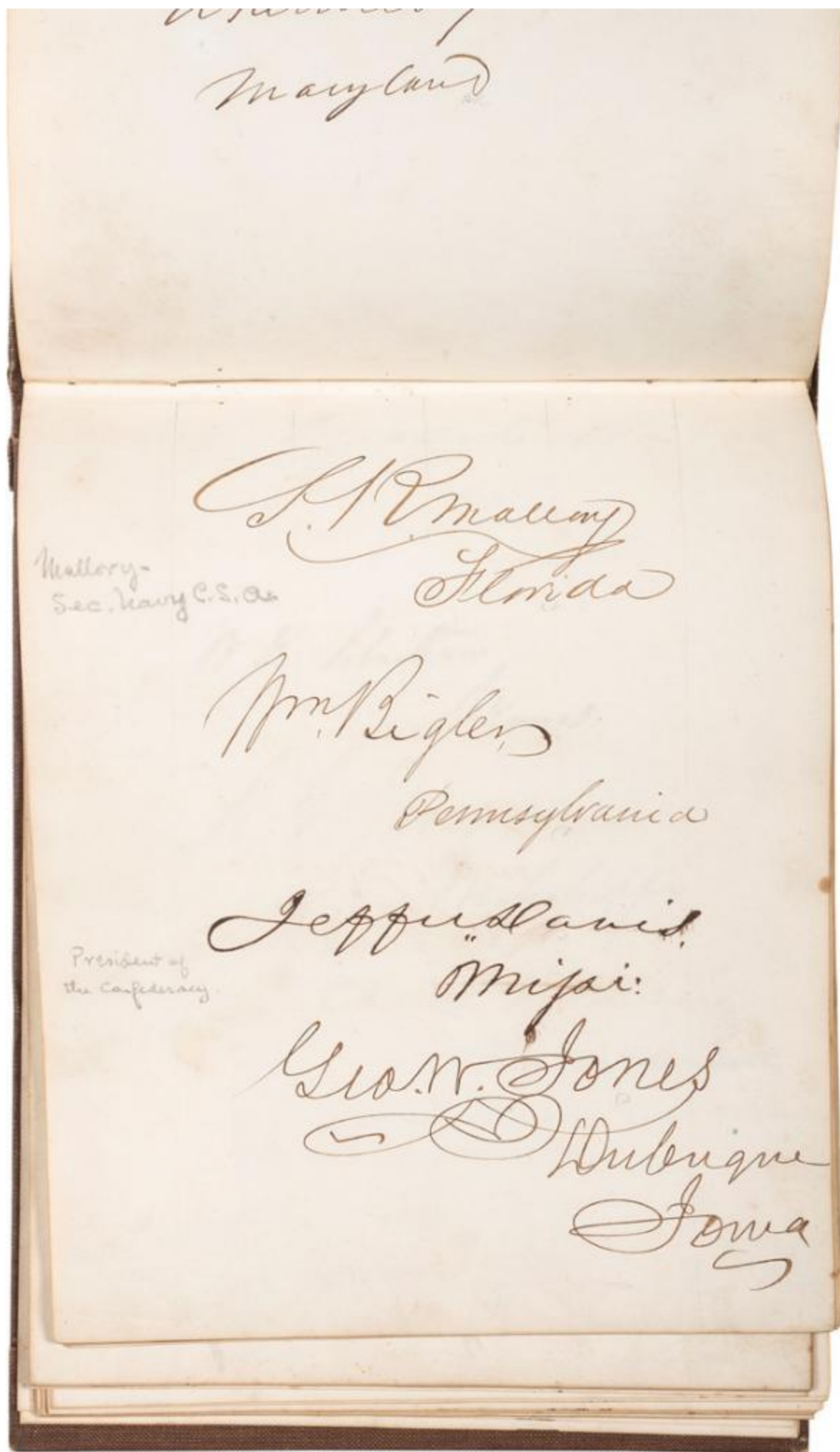
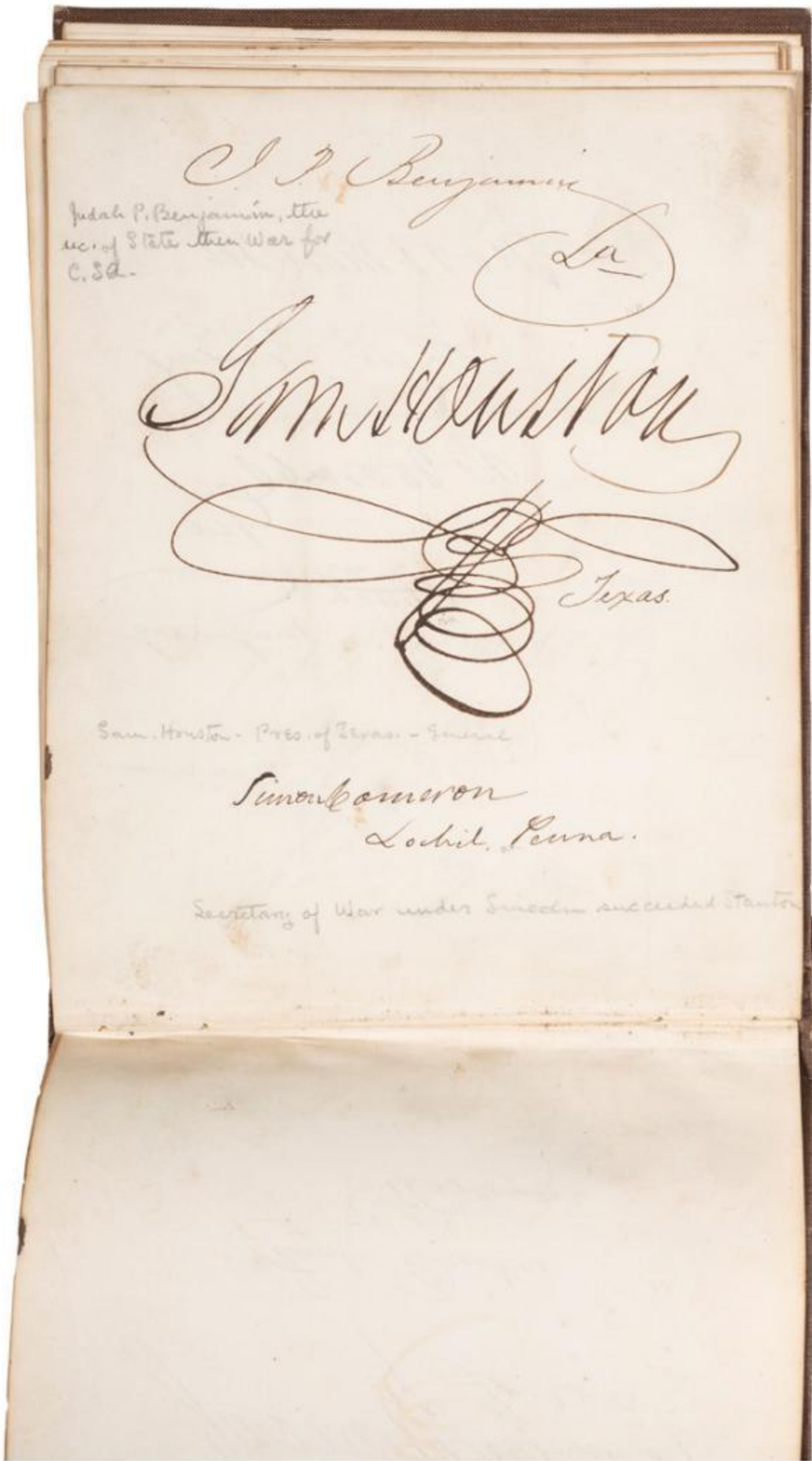


159  
[POLITICS]. Autograph book with signatures from the James Buchanan administration, including:

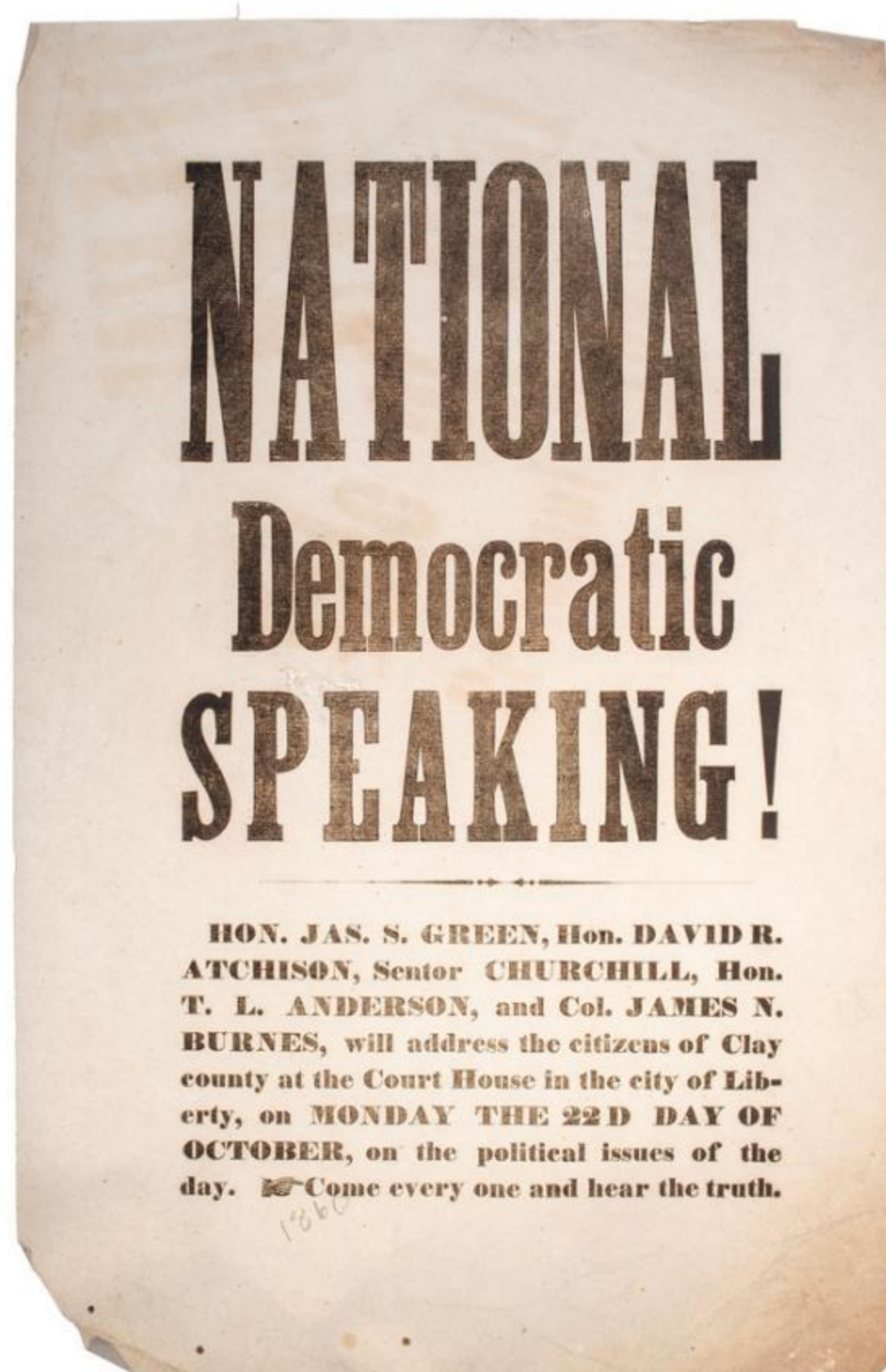
Journal, obl. 6-3/4 x 8-1/2 in., brown cloth, containing 237 signatures including those of President James Buchanan’s Cabinet members (1857-1861) such as Lewis Cass, Howell Cobb, John B. Floyd, Jeremiah S. Black, Aaron Brown, Isaac Toucey, Jacob Thompson, and members of the Senate and House of Representatives of the 35th Congress. Previous owner’s notations appear next to many significant names, including “not the composer” next to Stephen Foster of Maine.

Included are: Henry Wilson (Vice President to Ulysses S. Grant); Wm. P. Fessenden; William H. Seward Benjamin Wade (abolitionist, OH); Hannibal Hamlin; James M. Mason (Diplomat, CSA); Judah P. Benjamin (Secretary of State and War, CSA); Sam Houston; Simon Cameron; Robert Toombs (Secretary of State, CSA); J.H. Hammond (Brevet Major General, CSA); Stephen Douglas; John J. Crittenden (Attorney General); Stephen R. Mallory (Secretary of Navy, CSA); Jefferson Davis (President, CSA); Charles Sumner; Andrew Johnson (Vice President); John Slidell (Commissioner to England, CSA); R.M.T. Hunter (Secretary of State, CSA); John Sherman (Secretary of Treasury under President Hayes; Secretary of State under President McKinley; brother of William Tecumseh Sherman); Wm. Smith (Brig. General, CSA, Governor of Virginia); Milledge L. Bonham (Brigadier General, CSA Governor of South Carolina); Albert G. Jenkins (Brigadier General, CSA); John Reagan (Postmaster General, CSA); John Letcher (Governor of Virginia, 1864); John Cochrane (Brigadier General, USA); Reuben Fenton (1865-1868 Governor of NY); George Pendleton (Vice Presidential candidate with McClellan, 1864); Schuyler Colfax (Vice President to Ulysses S. Grant, Speaker of House); Lucius Gartrell (General, CSA); John B. Clark (General, CSA); and many others.

\$4,000 - 6,000







160

[BRECKINRIDGE, John C. (1821-1875)]. *National Democratic Speaking!* [Liberty, MO]: N.p., 1860.

11 1/4 x 17 1/2 in. letterpress broadside (tear near center, loss to lower corner, some offsetting).

A broadside advertising a pro-Breckinridge campaign event in Liberty, Missouri, notably including David Rice ATCHISON (1807-1886) as a featured speaker. The former Democratic senator from Missouri (1843-1855) was a veteran of the Missouri State Militia during the Mormon War of 1838 and a prominent Border Ruffian and pro-slavery advocate during the Bleeding Kansas years. Supporting secession, he was appointed a major general in the Missouri State Guard and successfully led State Guard recruits in the Battle of Liberty. After Pea Ridge, Atchison spent the remainder of the war in Texas.

Collection of Tom Charles Huston

\$500 - 700

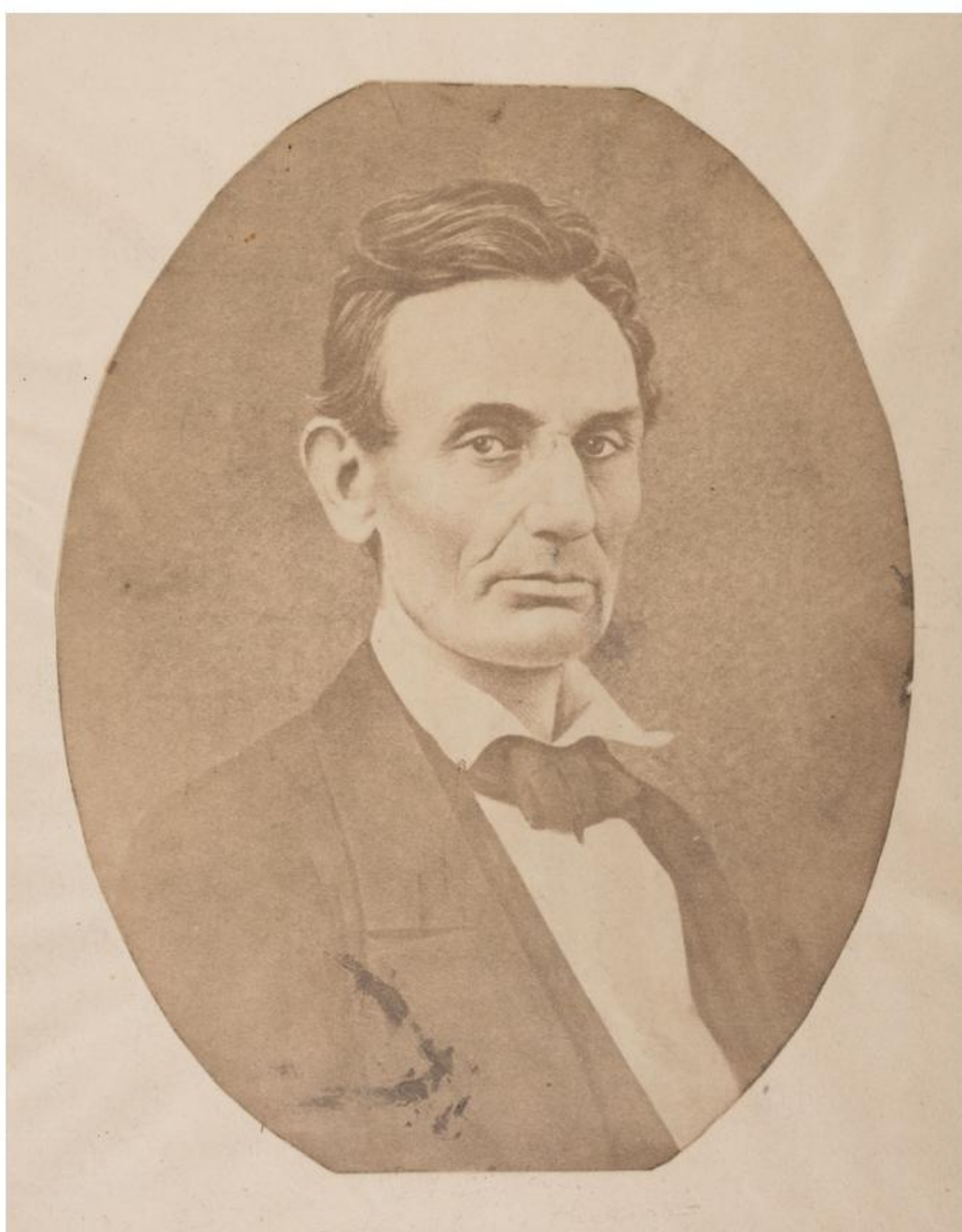
160A

[LINCOLN, Abraham (1809-1865)]. Folk art log cabin depicting Abraham Lincoln's birthplace.

Small wooden replica of a rough-hewn log home featuring an open framed front door, small framed window, and wide plank roof. 7 1/2 in. length, x 5 1/2 in. width x 6 in. height (light wear, several roof planks with small losses but overall good condition). No maker identification visible.

Abraham Lincoln was born in a one-room log cabin on his family's "Sinking Spring" Kentucky farm on 12 February 1809. A replica of his birth cabin is currently housed in the Abraham Lincoln Birthplace National Historical Park and, though the folk art version offered here lacks chinking, it still closely resembles the one at Kentucky's Lincoln Memorial landmark. Folk art items associated with the 16th president have long been popular, and have often utilized a log cabin motif as a way to symbolically identify Lincoln to his hardscrabble background and a frontier spirit. Items such as log cabin bookends, doorstops, still banks, and of course, the iconic "Lincoln Logs," continued long after the president's death to function as reminders of how Lincoln's character was shaped by his humble beginnings.

\$250 - 350



161

[LINCOLN, Abraham (1809-1865)]. FASSETT, Samuel, photographer. Salted paper print of Abraham Lincoln. [Chicago, IL]: ca 1859.

5 3/8 x 7 in. retouched salted paper print on 8 1/2 x 11 1/2 in. paper mount (small chip along right edge, few blotches to lower left). Period copy portrait of a beardless Abraham Lincoln, originally taken in Chicago, 4 October 1859 at the Cooke & Fassett Gallery (O-16).

\$500 - 700



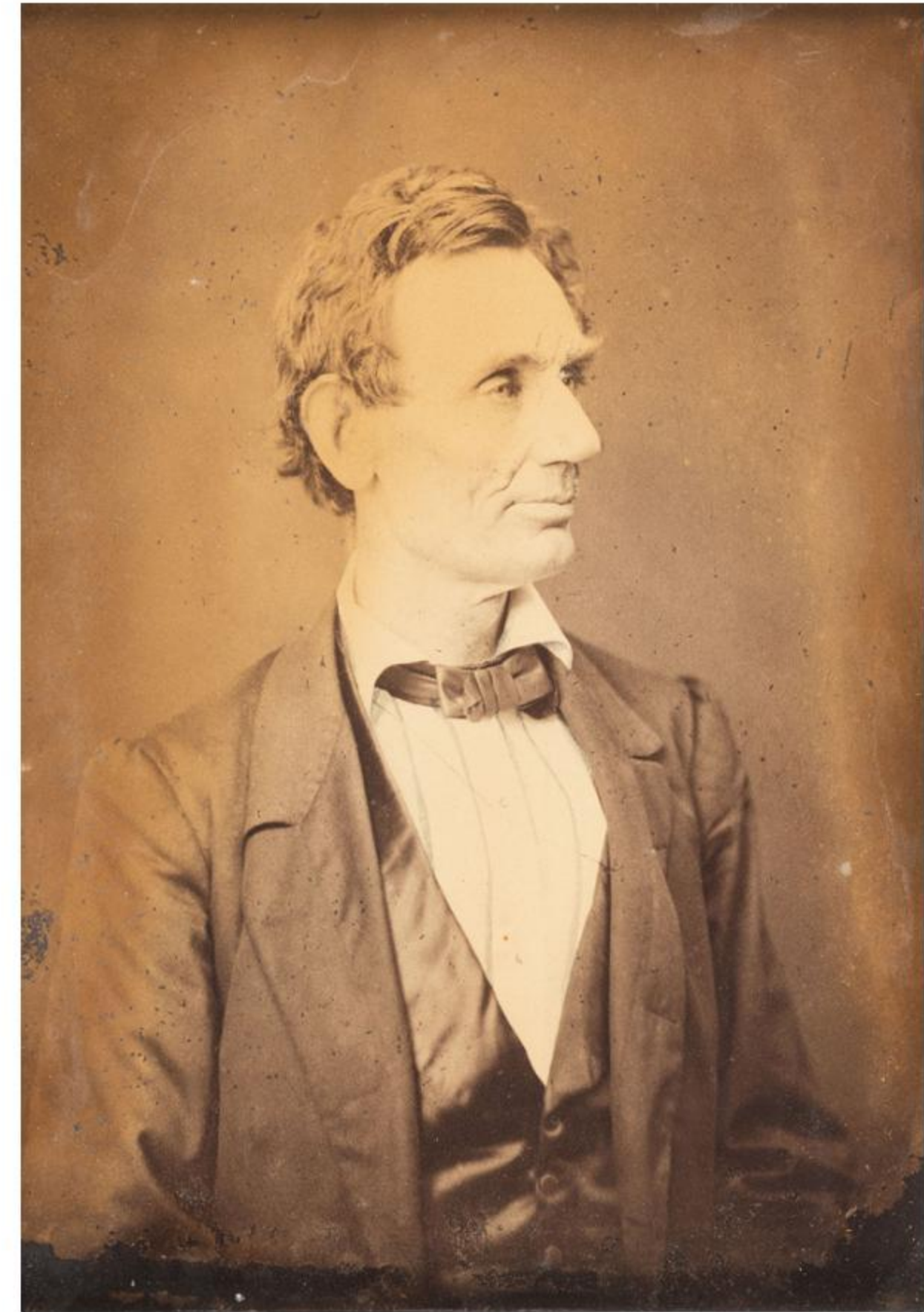
162

[LINCOLN, Abraham (1809-1865)]. HESLER, Alexander (1823-1895), photographer. Platinum photograph of Abraham Lincoln. George B. Ayers, printer, 1881.

7 x 8 3/4 in. platinum photograph mounted to board (toning, staining to verso). Housed in 10 1/2 x 12 1/4 in. frame (some surface scratching, light edge/corner wear). Blindstamped at lower right and left, "G. B. Ayres, Copyright 1881" (stamping partially cut off). Signed on verso, "Copyright Geo. B. Ayres Phila."

The image was taken on 3 June 1860 in Springfield shortly after Lincoln's nomination. Hesler had traveled from Chicago to capture portraits of the candidate during the campaign and Ayers purchased the negatives in 1867, saving them from the Great Fire of 1871. Ayers issued 8 x 10 in. platinum prints and "Plain ('old-fashioned') photographs" advertised in an undated pamphlet published in the 1870s.

\$700 - 1,000



Senator Powell says that  
of the many applications  
he has, he thinks the  
within named may safely  
be allowed to take the  
oath and be discharged.  
He says those designated  
as officers have resigned,  
as they write to him and  
he believes,  
Let them <sup>all</sup> take the oath  
of Dec. 8. and be  
discharged,  
A. Lincoln  
Jan. 25. 1864,

163

LINCOLN, Abraham (1809-1865). Autograph endorsement signed ("A. Lincoln"), as President, 25 January 1864.

1 page, 8vo, some spotting and toning, matted and framed, unexamined out of frame. Provenance: Sold Christie's New York, 4 December 2009, Sale 227, lot 242.

In full: "Senator Powell says that of the many applications he has, he thinks the within named may safely be allowed to take the oath and be discharged. He says those designated as officers have resigned as they write to him and he believes. Let them all take the oath of Dec. 8. and be discharged. A. Lincoln."

Lincoln pardons a group of Confederate soldiers at the request of a Kentucky Democrat. Powell served one term in the the Senate, one of the few Southern Democrats to serve in the Congress during the Civil War. Both pro-Southern and anti-secession, he gave his name to the resolution appointing the Committee of Thirteen during the Buchanan-Lincoln interregnum, and he advocated for the Crittenden Compromise. Published in Basler 7:149 (noting "Lincoln's endorsement having been cut from the attendant document, Senator Lazarus W. Powell's recommendation is not available").

\$5,000 - 7,000





164

[POLITICS IN AMERICA]. GOLDIN, John, photographer. *Death Bed of Lincoln*. Washington, DC: John Littlefield, 1866.

17 3/4 x 10 3/4 in. (visible) albumen print, housed in 21 x 14 in. frame (even toning, unexamined outside frame). Print after painting by John H. Littlefield, *Death-Bed of Lincoln*, April 15, 1865. With "John Goldin, Photo. / Wm. Terry, Printer" printed at lower right.

A pictorial representation of President Lincoln on his deathbed in the back bedroom of the Petersen House, surrounded by family, friends, and dignitaries, including Mary and Robert Todd Lincoln, Vice President Andrew Johnson, and Secretary of War Edwin Stanton. The title and identifications are accomplished in manuscript, making this an unusual example of Lincoln's deathbed scene.

\$500 - 700

165

[LINCOLN, Abraham (1809-1865)]. Lincoln mourning cockade.

2 1/4 in. dia. black mourning cockade with white ribbon at center, mounted to note with period inscription, "Badge worn at time of mourning for President Abraham Lincoln / From M.J.B. Clarke" (light fraying to cockade, few minor stains). Housed in 6 1/2 x 6 1/2 in. frame (some surface loss, chipping to frame, unexamined out of the frame).

\$500 - 700





166

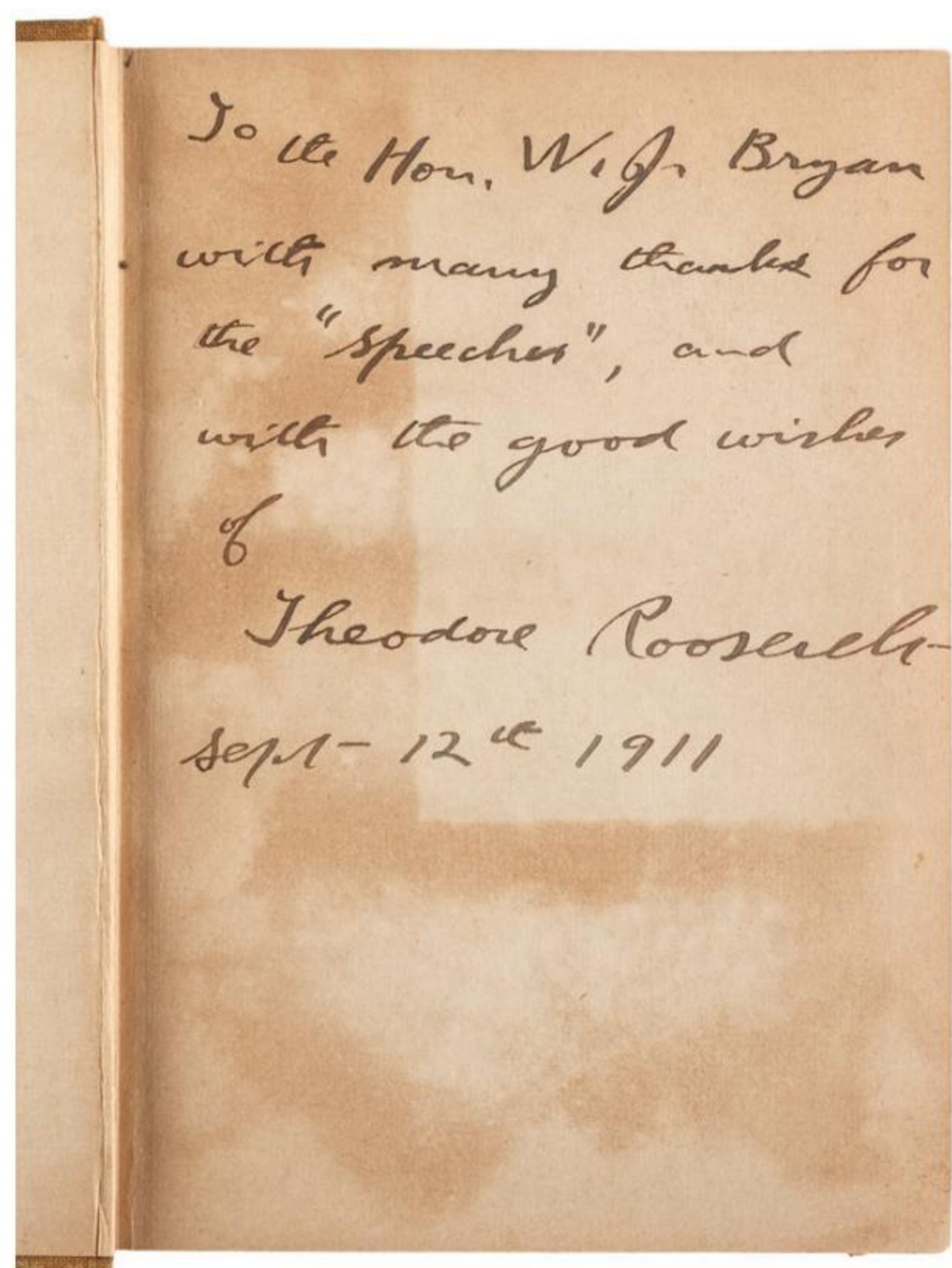
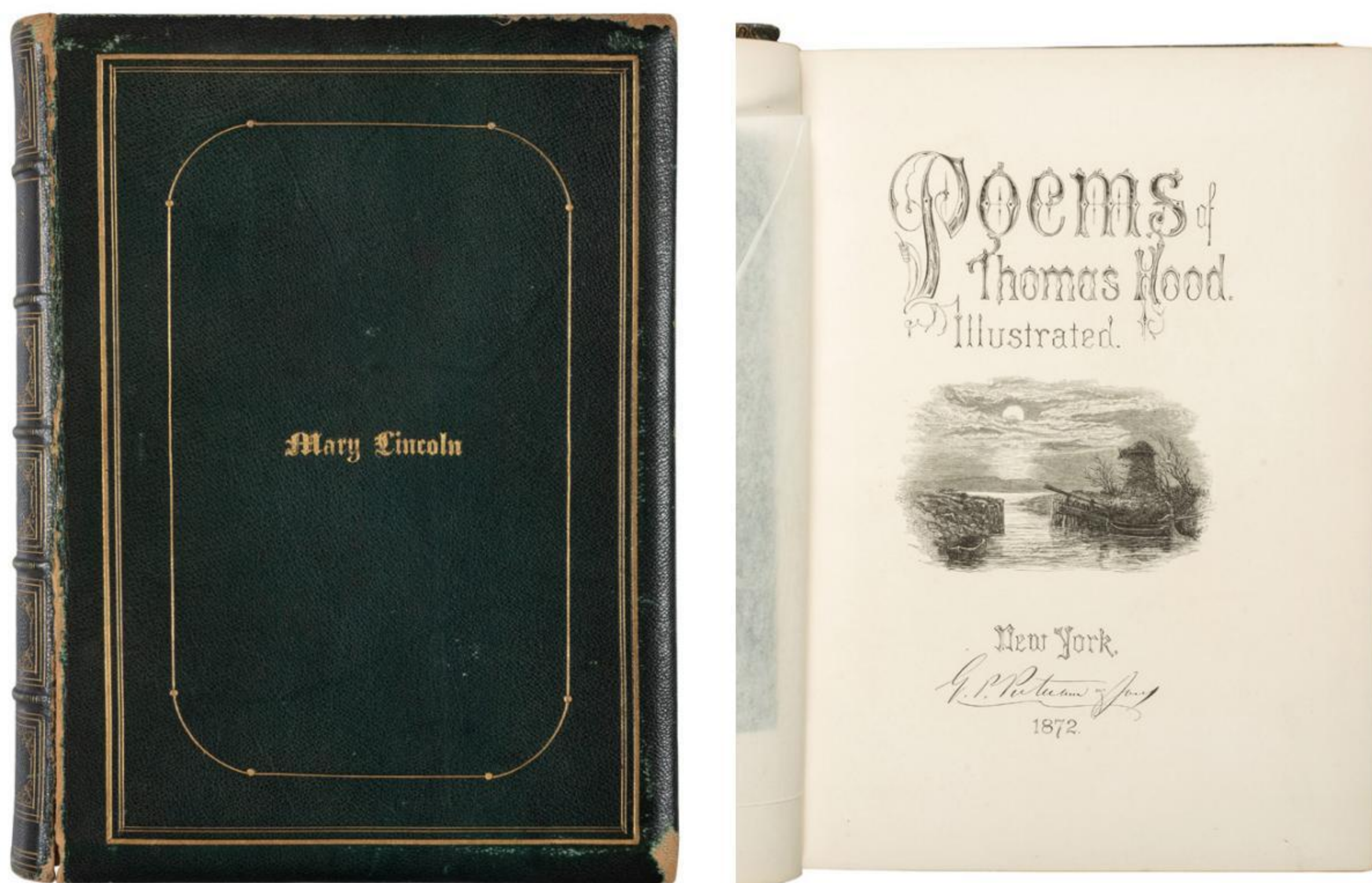
[LINCOLN, Mary Todd (1818-1882), her copy]. HOOD, Thomas (1799-1845). *Poems of Thomas Hood*. New York: G.P Putnam and Son, 1872.

8vo (167 x 231 mm). Illustrated. Contemporary dark green morocco gilt, front board gilt-lettered "Mary Lincoln," spine in 6 compartments with 5 raised bands, gilt lettering in 1 the rest gilt decorated, all edges gilt (scuffing at extremities).

*Provenance:* Mary Todd Lincoln, thus by descent to Robert Todd Lincoln Beckwith, last male descendant of Abraham and Mary Lincoln; (copy of Deed of Gift signed by Beckwith 12 September 1977); Purchased by current consignor on 11 June 2010, Cowan's Auctions *American History*.

A handsomely bound volume of Hood's poems from Mary Lincoln's library. A penciled notation on rear free page from unknown hand reads: "'No -' p.332 - / No sun - no moon!"

\$500 - 700



167

[BRYAN, William Jennings (1860-1925), his copies]. ROOSEVELT, Theodore (1858-1919). *Presidential Addresses and State Papers and European Addresses*. New York: The Review of Reviews Company, 1910. INSCRIBED BY ROOSEVELT TO WILLIAM JENNINGS BRYAN. [With:] THOMAS, Addison C. *Roosevelt Among the People*. Chicago, 1910. INSCRIBED BY THOMAS TO BRYAN.

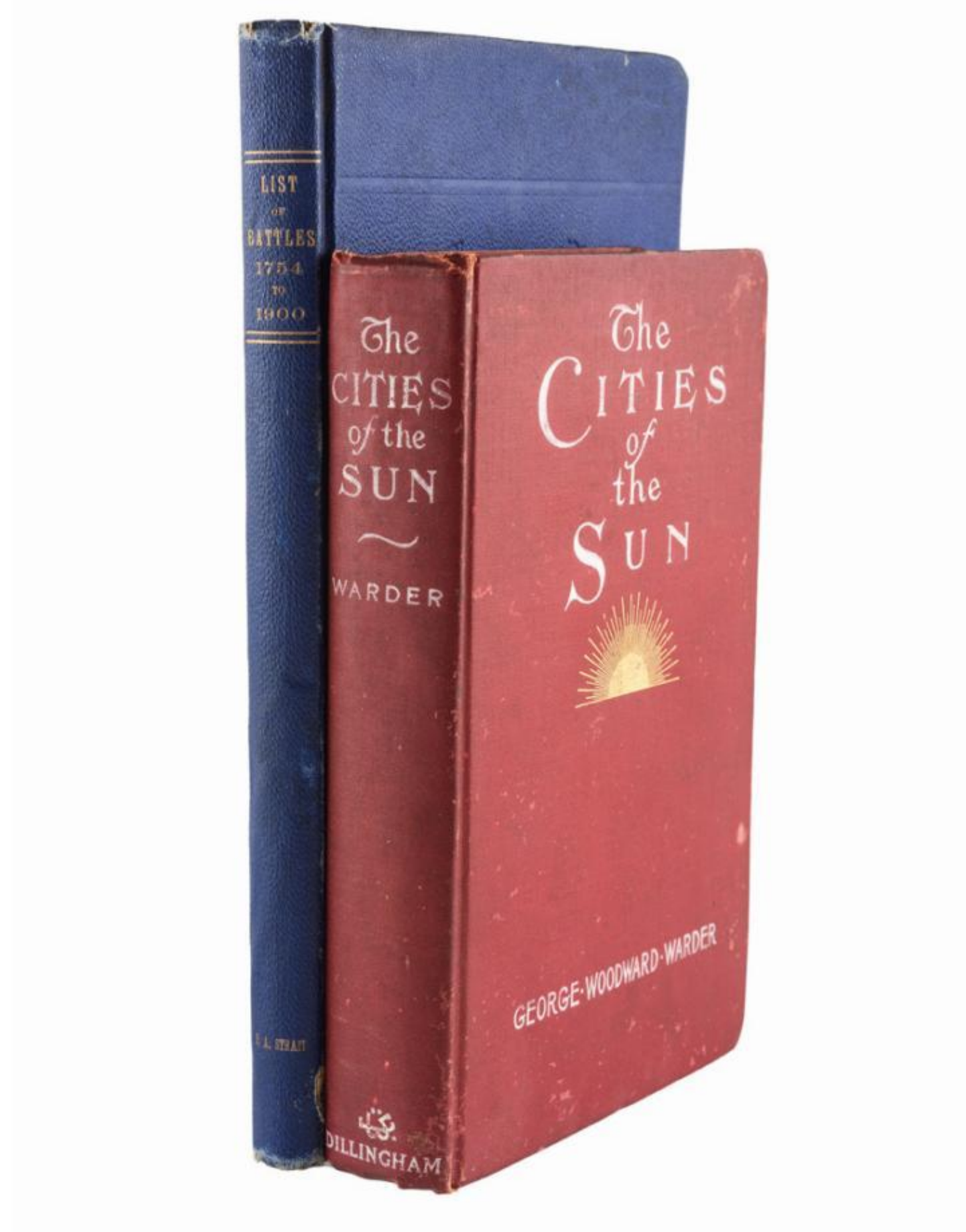
8vo. Plates with frontispiece. (Minor toning, some offsetting.) Original yellow cloth (darkened, some spotting). *Provenance:* William Jennings Bryan (gift inscription from Roosevelt, bookplate).

Homeward Bound Edition copy of Roosevelt's collected speeches INSCRIBED BY THEODORE ROOSEVELT TO WILLIAM JENNINGS BRYAN: "To the Hon. W.J. Bryan with many thanks for the "speeches," and with the good wishes of Theodore Roosevelt, Sept. 12th 1911." A FINE ASSOCIATION COPY.

[With:] THOMAS, Addison C. *Roosevelt Among the People*. Chicago: The L.W. Walter Company, 1910. 8vo. Plates. Original green cloth with pictorial pastedown (spots of wear). *Provenance:* William Jennings Bryan (gift inscription, bookplate). LIMITED EDITION, numbered 9 of 9 copies for private circulation. INSCRIBED BY THOMAS TO BRYAN on the front free end paper: "Hon. Wm. Jennings Bryan. From your old Friend Thomas."

\$1,500 - 2,500





168

[BRYAN, William Jennings (1826-1925), his copies]. WARDER, George Woodward (1848-1907). *The Cities of the Sun*. New York: G.W. Dillingham Company, 1901. FIRST AMERICAN EDITION, PRESENTATION COPY, INSCRIBED BY WARDER TO BRYAN. [With:] *Alphabetical List of Battles, 1754-1900*. Washington, D.C., 1900.

8vo. (Abrasion to fore-edge, some toning). Original dark red cloth gilt (some spotting). Provenance: William Jennings Bryan (gift inscription, bookplate).

FIRST AMERICAN EDITION, INSCRIBED BY THE AUTHOR TO BRYAN: "Presented to Hon. Wm. J. Bryan and Mrs. Bryan with the best wishes and esteem of their friend, the author, Geo. W. Warder." Dated 30 March 1903.

[With:] STRAIT, Newton Allen (d. 1922). *Alphabetical List of Battles, 1754-1900*. Washington, D.C.: [Department of the Interior, Bureau of Pensions], 1900. 8vo. (Some spotting.) Original blue cloth gilt (light wear to extremities). Provenance: William Jennings Bryan (bookplate). FIRST EDITION.

\$250 - 350



169

[POLITICS] – [KENNEDY, John F. (1917-1963)]. Officer Bobby Hargis' Dallas Police shoulder patch worn during the Kennedy Assassination with inscribed photograph from Officer Hargis.

5 x 4 in. "Dallas Police Department" shoulder patch worn by Officer Bobby Hargis on his left arm during John F. Kennedy's assassination, 22 November 1963 (tiny holes as a result of poor storage; otherwise in fine condition overall).

[With:] Impressive color photograph of Hargis riding in the motorcade with the Kennedys, fully inscribed and signed by him: "To my friend John Jovich – Bobby Hargis – Best of Everything."

The late Dallas Police motorcycle patrolman Bobby Hargis (1932-2014) was a reserved yet much admired gentleman, and a respected and dedicated police officer. On 22 November 1963, Hargis was one of four motorcycle patrolmen assigned to flank President John F. Kennedy's midnight blue Lincoln Continental stretch limousine as he and First Lady Jacqueline Kennedy motorcaded from Love Field Airport to the president's scheduled luncheon at the Dallas Trade Mart. Officer Hargis was positioned on the left side of the vehicle closest to Mrs. Kennedy. As the motorcade turned left onto Elm Street in Dealey Plaza, three shots rang out. Hearing the gunfire and seeing JFK in distress, Hargis sped his cycle forward and even with the rear trunk of the Lincoln. Then, the third and final shot struck President Kennedy in the head, killing him outright. Like Mrs. Kennedy, Governor and Mrs. John Connally, and Secret Service agent Clint Hill running to the car from behind, Hargis was splattered by blood, brain tissue and dura matter emitting from the president's shattered skull. So violently was Hargis impacted by the debris that he pulled his cycle to the curb and, at first, believed he had been struck by one of the assassin's bullets. The moment was graphic, historic, and tragic. With the exception of the patch offered here, nothing else Hargis wore on 22 November 1963 survived, nor did the cycle itself.

\$2,000 - 3,000





170

[AUTOGRAPHS]. Autograph album containing over 200 signatures from a diverse array of 19th-20th century figures.

Extensive autograph collection acquired over the lifetime of Edith F. White (1880-1959), of New York and Saint Petersburg, Florida. Includes autographs, cut signatures, letters, notes, postcards, and signed photographs spanning predominantly the 1880s through 1940s. Most autographs housed in 15 1/4 x 11 1/2 in. album with black paper pages (wear to album especially at corners and along spine; several loose pages, back cover detached). A mix of items laid down and laid in on both the recto and verso of pages. A small number of accompanying autographs are loose and not housed in album. Conditions of signatures vary but are generally good.

Signatures include celebrities of stage and screen, athletes, politicians, artists, military figures, musicians, authors, commentators, religious figures, and more. Highlights include the following: clipped signature of Civil War General Ulysses S. Grant ("U.S. Grant"); clipped signature of Civil War Gen. William Tecumseh Sherman ("W.T. Sherman"); a marriage certificate signed by Henry Ward Beecher ("Henry Ward Beecher"); clipped signature of Eleanor Roosevelt ("Eleanor Roosevelt"); certificate signed by Franklin D. Roosevelt ("Franklin D. Roosevelt") as Assistant Secretary of the Navy; clipped signature of Harry Truman ("Harry S. Truman") as President; typed letter signed by General Dwight D. Eisenhower ("Dwight D. Eisenhower") as Supreme Commander of Allied Forces in 1944; clipped signature of Walt Disney ("Walt Disney"); clipped signature of Norman Rockwell ("Sincerely Norman Rockwell"); and a clipped signature of Babe Ruth ("Babe Ruth").

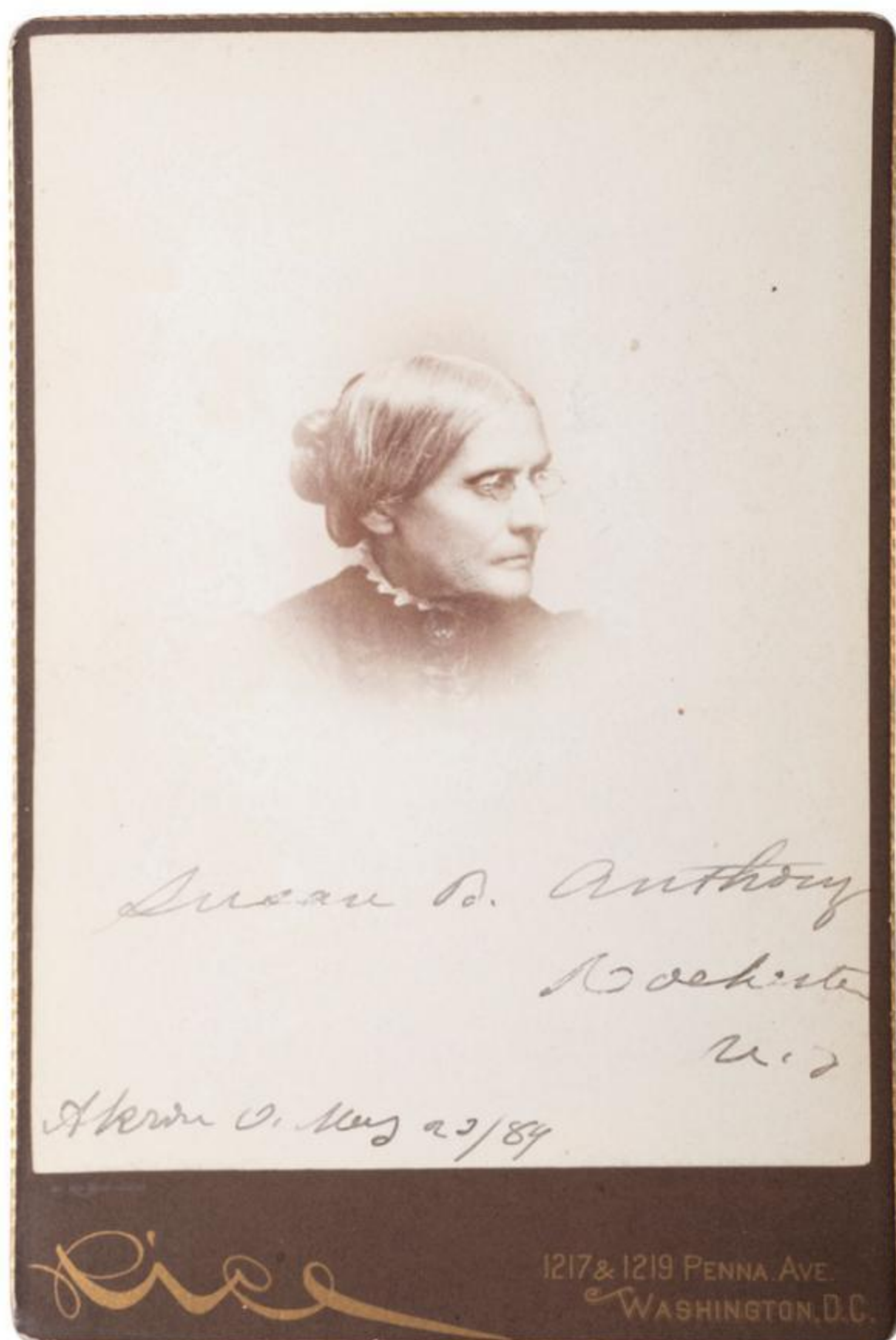
Accompanied by White's 3pp typed document titled "Autographs / in the collection of / Edith F. White, / 1613 Thirtyfirst [sic] Ave. N., / Saint Petersburg 13, Fla." (Note that this list may contain signatures that no no longer constitute part of the collection offered here.)

A spreadsheet listing the complete set of signatures is available upon request.

[With:] 28 envelopes addressed to Edith White. – Undated Indian Head "Buffalo nickel" encircled by metal bezel and repurposed for use as jewelry.

\$10,000 - 15,000





171  
[WOMEN'S SUFFRAGE]. ANTHONY, Susan B. (1820-1906). RICE, photographer. Cabinet photograph portrait INSCRIBED BY ANTHONY.

Vignetted bust-length portrait of Anthony. 3 7/8 x 5 1/2 in. photograph on cardstock mount (minor toning). Rice's imprints to mount recto and verso. *Provenance*: Annie McLean March, by descent to present owner (related by consignor).

INSCRIBED BY SUSAN B. ANTHONY in photograph: "Susan B. Anthony / Rochester / N.Y. / Akron O. May 23/84."

The *Akron City Times* and the *Summit County Beacon* reported on the Fifth Annual Convention of the Ohio Woman Suffrage Association, held on 22-24 May 1889, at which Anthony was present. As part of the convention, she addressed the Universalist Church, alongside fellow suffragist Sarah M. Perkins on Wednesday 22 May.

\$1,500 - 2,500

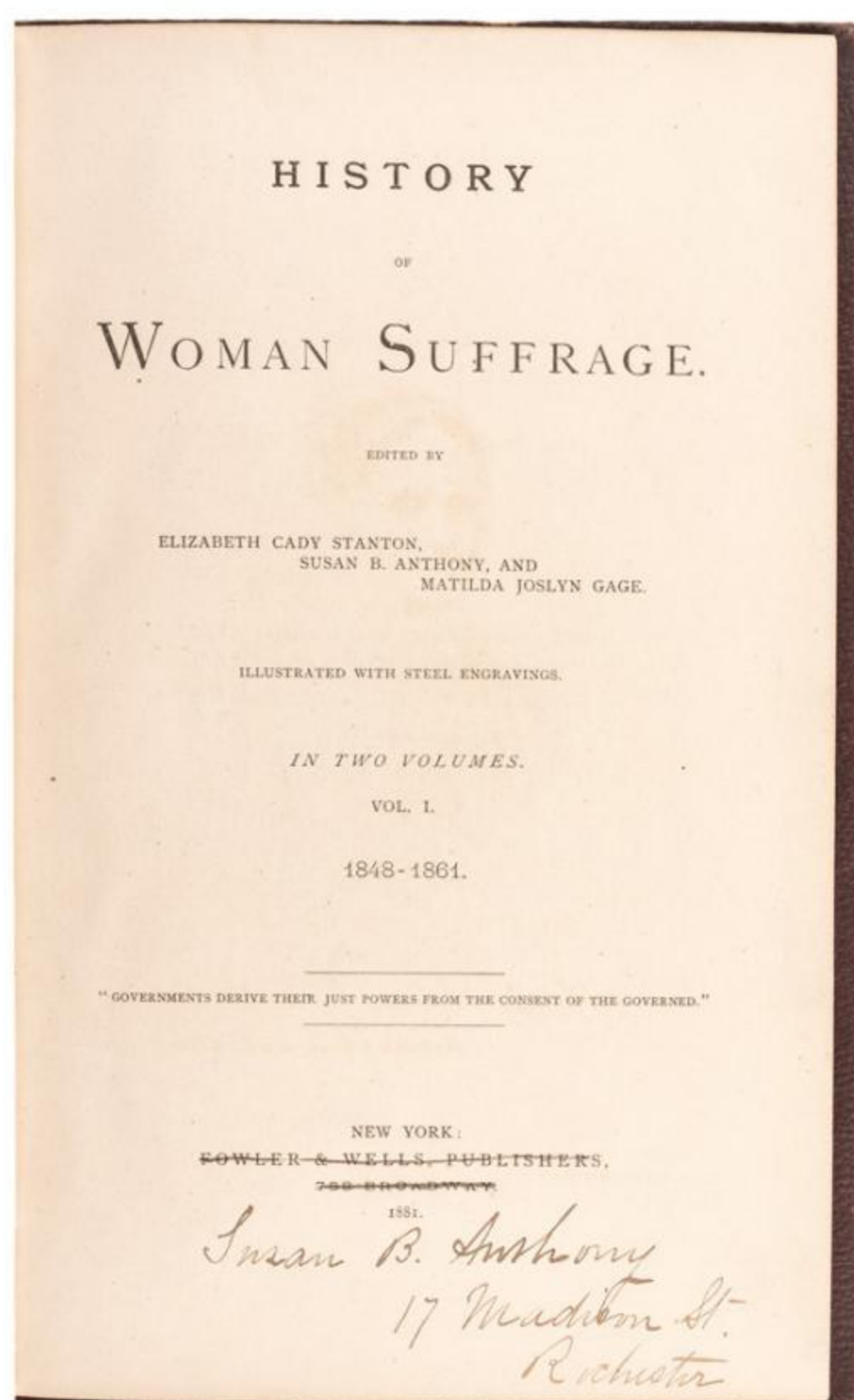
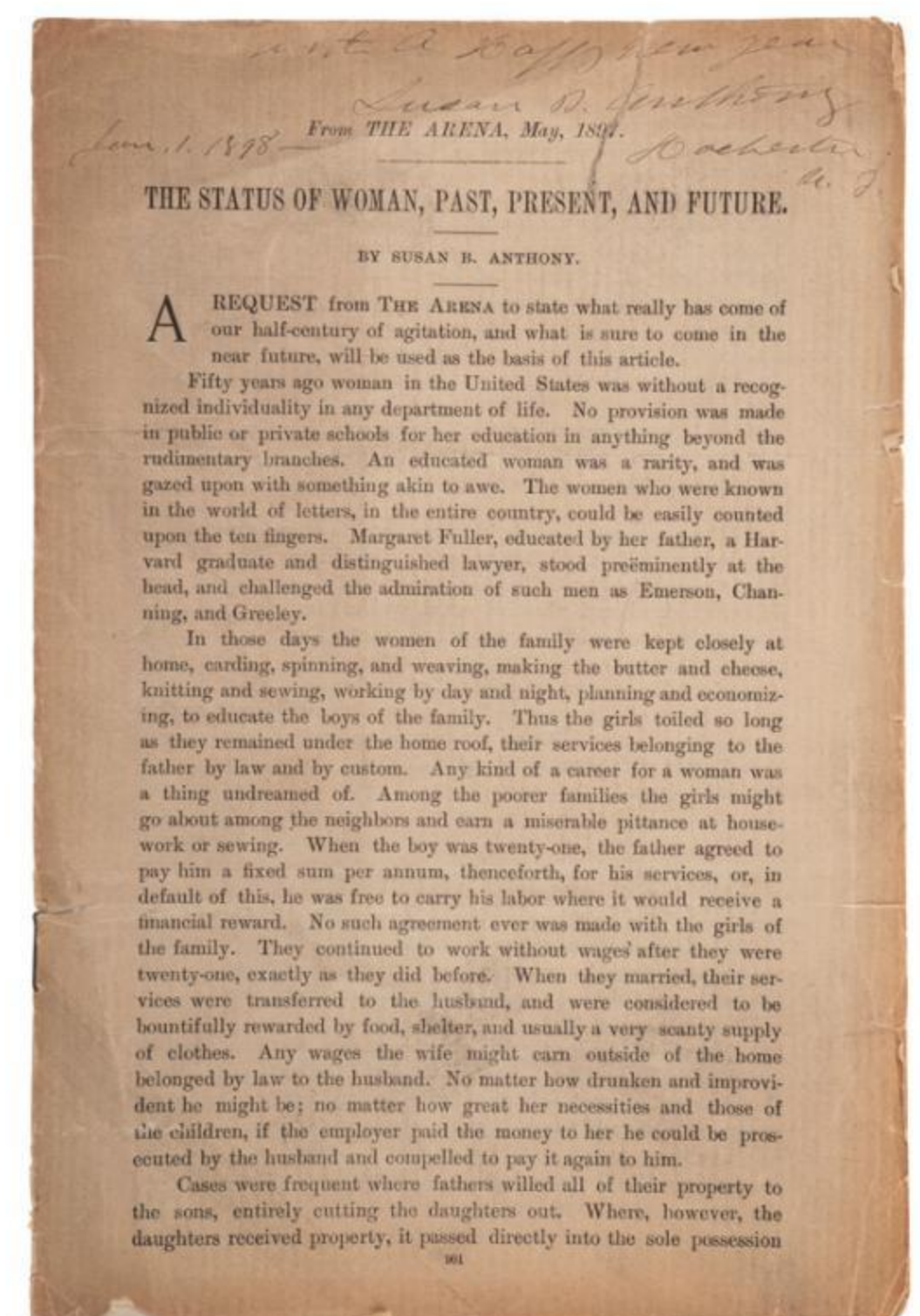
172  
[WOMEN'S SUFFRAGE]. ANTHONY, Susan B. (1820-1906). *The Status of Woman, Past, Present, and Future*. [Boston?]: [Arena Publishing Co.], 1897. INSCRIBED BY ANTHONY. [With:] *Call for the First Woman Suffrage Convention in Washington, Twenty-One Years Since*.

8vo. (Toned, short tears and chips to edges, tear to upper edge). Staple-bound. *Provenance*: Annie McLean March, by descent to present owner (related by consignor).

INSCRIBED BY ANTHONY TO FRONT PAGE: "With a Happy New Year / Susan B. Anthony / Rochester / N.Y. / Jan. 1. 1898." Although it was Anthony's custom to always include "Rochester" in her signature, several newspapers, however, reported in their social columns in late December 1897, that "Miss Susan B. Anthony has returned home to Rochester after an extensive lecture tour through the west." (*The Gazette*, [York, PA], 27 December 1897).

[With:] *Call for the First Woman Suffrage Convention in Washington, Twenty-One Years Since*. New York: [1890]. 8 15/16 x 13 5/8 in. double-sided handbill (creases). RARE: No other copies located.

\$1,000 - 1,500



173  
[WOMEN'S SUFFRAGE]. STANTON, Elizabeth Cady, Susan B. ANTHONY, and Matilda Joslyn GAGE, editors. *History of Woman Suffrage*. New York: Fowler & Wells, 1881. SALESMAN'S OR EDITOR'S COPY OF VOLUME I, SIGNED BY SUSAN B. ANTHONY.

Volume I only. 8vo. Frontispiece with 11 additional steel engraved plates. (Some toning to text pages). Publisher's burgundy textured cloth gilt (minor wear to extremities, old paper label affixed to front board). *Provenance*: Annie McLean March, by descent to present owner (related by consignor).

SALESMAN'S OR EDITOR'S COPY, SIGNED WITH "CORRECTION" BY SUSAN B. ANTHONY. On the title page, ostensibly for Volume I of what would become a 6 volume work, Anthony has crossed out the publisher's name and address, writing beneath: "Susan B. Anthony / 17 Madison St. / Rochester." Although volumes I & II were indeed by Fowler & Wells of New York, volumes III & IV were published by Anthony in Rochester. The book itself consists of the frontispiece portrait of Lucretia Mott followed by the title page of Vol. I, a dedication page, 11 plates featuring steel-engraved portraits of women prominent in the suffrage movement, preface (2pp.), contents (4pp.), a portion of the Introduction (4pp.), eight selected leaves from the main text, a publisher's advertisement for the book, and 3 ledger leaves for potential subscribers. The composition suggests a salesman's copy used to entice subscribers or book stores. The "correction" by Anthony suggests that it may have been issued to Anthony in her role as an editor for approval of the plates and printing, possibly for the second edition published by Anthony in 1887. RARE: no other copies of such a sample copy could be located.

\$1,000 - 1,500

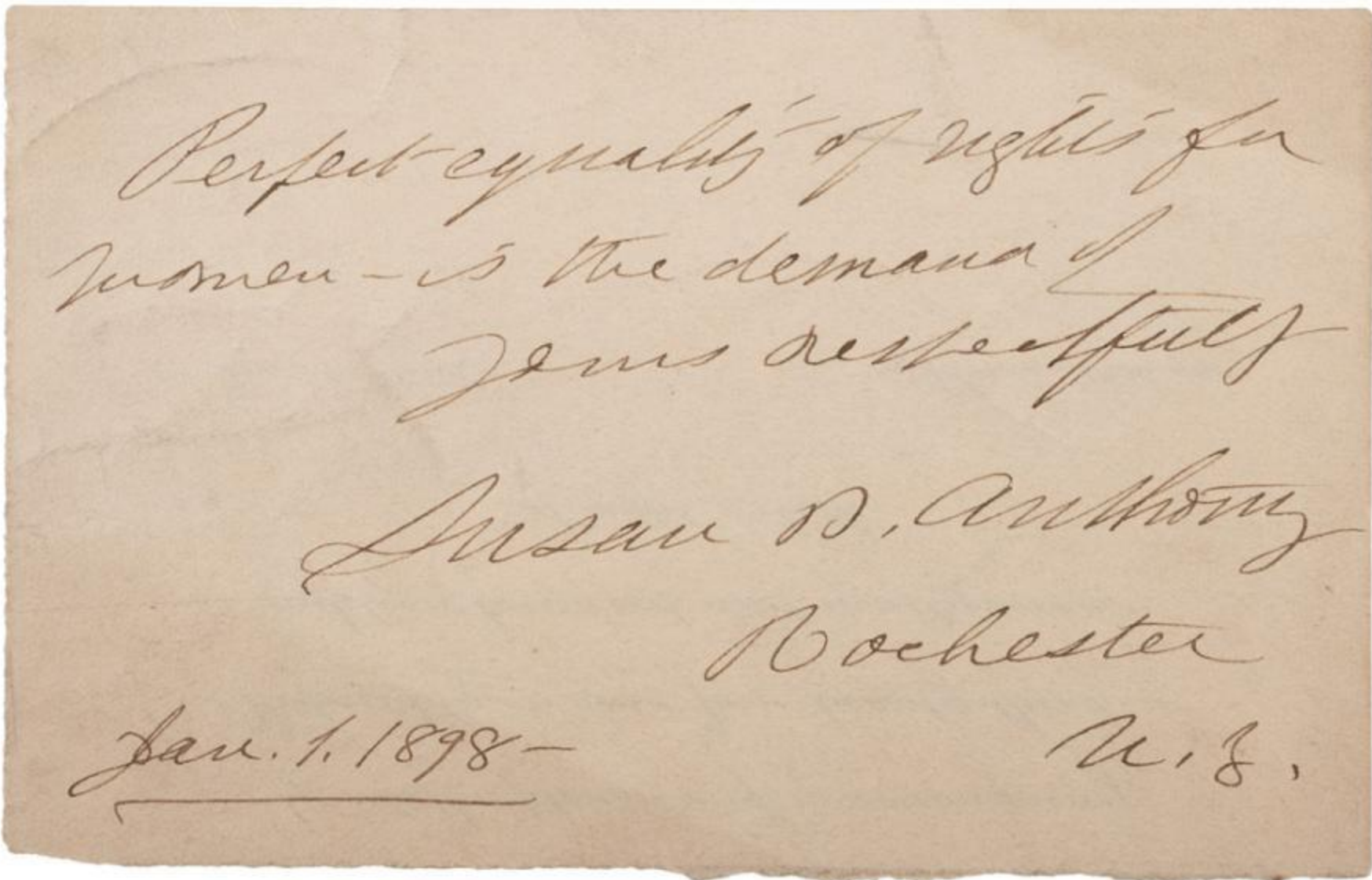
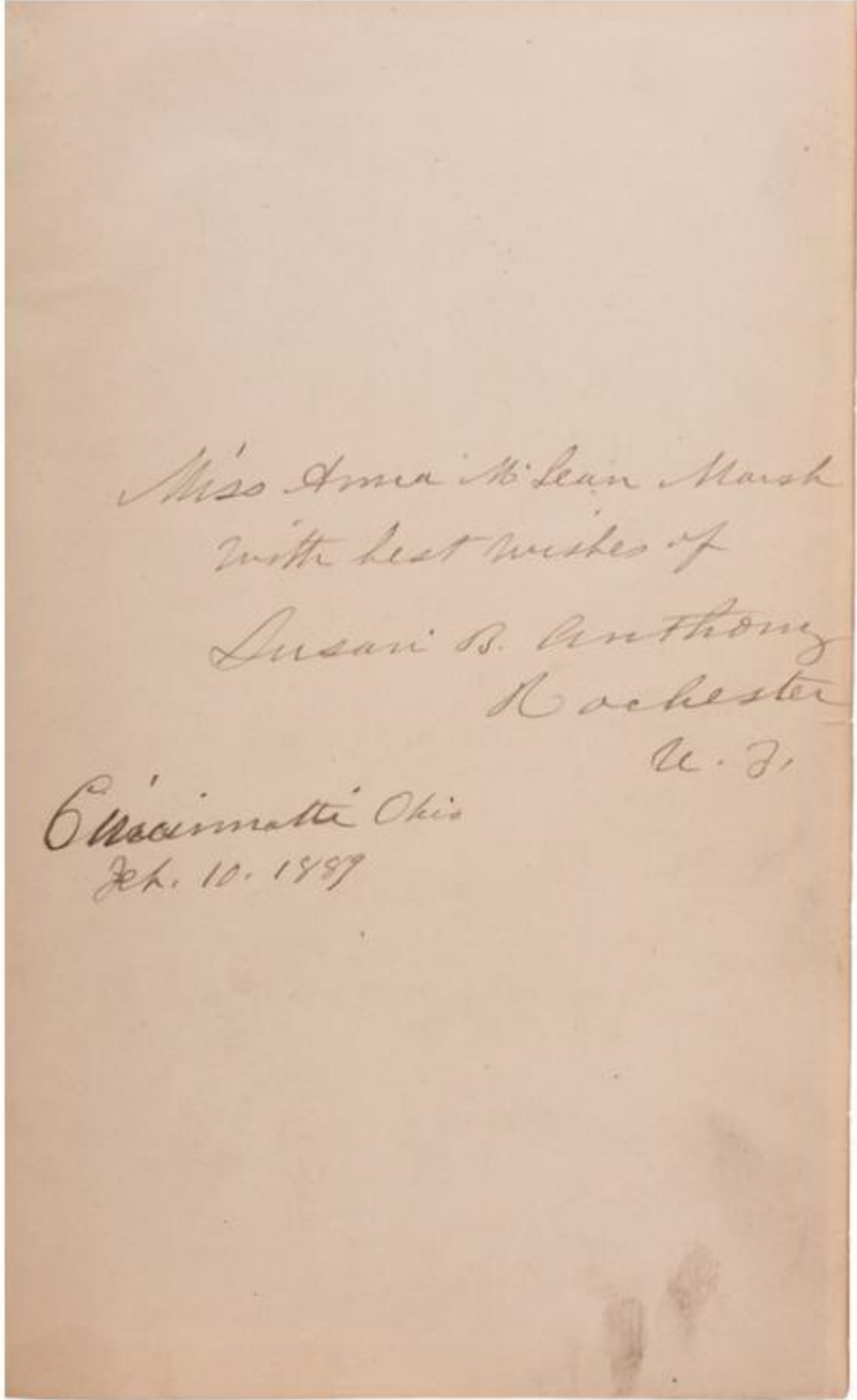
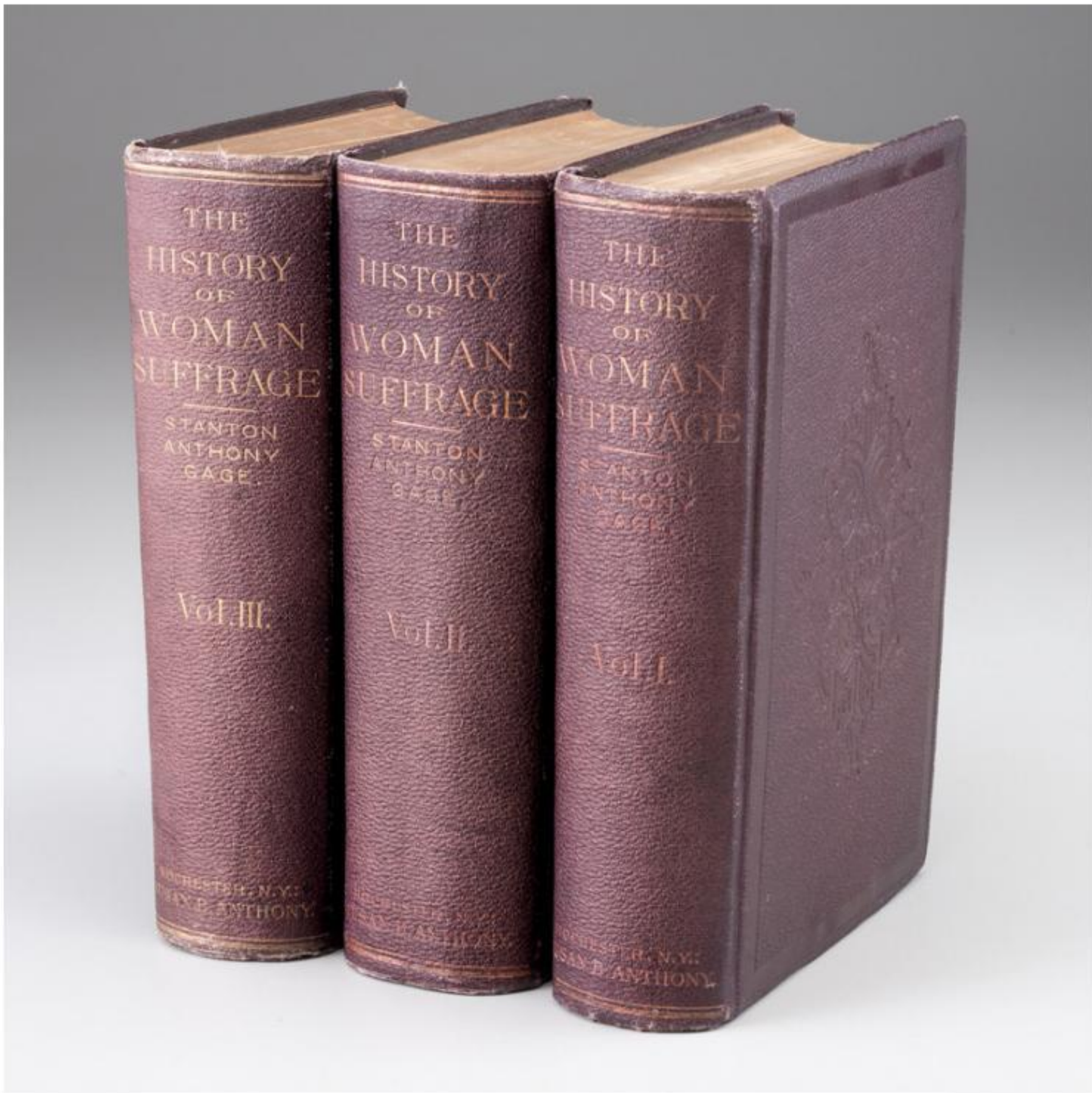


174  
[WOMEN'S SUFFRAGE]. STANTON, Elizabeth Cady, Susan B. ANTHONY, and Matilda Joslyn GAGE, editors. *History of Woman Suffrage*. Rochester, NY: Susan B. Anthony, 1887. Vols. I-III only, EACH INSCRIBED BY SUSAN B. ANTHONY.

Volumes I-III only (of eventually 6). 8vo. Steel engraved frontispieces and plates. (Minor toning.) Original maroon cloth, gilt lettering to spines (very minor wear to extremities, light sunning to spines). *Provenance*: Annie McLean March, by descent to present owner (related by consignor).

Later edition of the seminal work on women's suffrage, INSCRIBED IN EACH VOLUME BY SUSAN B. ANTHONY. Volume III bears the warmest sentiment: "Miss Annie McLean Marsh [sic] / with best wishes of / Susan B. Anthony / Rochester / N.Y. / Cincinnati Ohio / Feb. 10. 1889." *The Cincinnati Enquirer* advertised Anthony's February 10th lecture in their issue on the 9th. One of the Sunday Afternoon Lectures of the Unity Club held at the Grand Opera House with the subject, "Woman Wants Bread, Not the Ballot." A short review was included in the February 11th issue of the *Enquirer*: "Miss Anthony was well into her subject, making a stirring appeal on behalf of the great mass of working-girls as distinguished from those under the protection of brothers, fathers and husbands." The 1880 Census lists Annie March as a 40-year-old music teacher living in Cincinnati.

\$3,000 - 5,000



175  
[WOMEN'S SUFFRAGE]. ANTHONY, Susan B. (1820-1906). Autographed note signed ("Susan B. Anthony"). Rochester, NY, 1 January 1898.

1 page, 5 1/16 x 3 1/4 in., light creasing with minor soiling. *Provenance*: Annie McLean March, by descent to present owner (related by consignor).

A short but poignant note by Anthony written on the verso of an invitation: "Perfect equality of rights for / women is the demand of / yours respectfully / Susan B. Anthony / Rochester / N.Y. / Jan. 1. 1898."

[With:] *Report of the International Council of Women*. Washington, D.C.: Rufus H. Darby, 1888. 8vo. Frontispiece portrait of Lucretia Mott. (Minor toning.) Original dark burgundy cloth gilt (spine slightly leaned, spine darkened, loss to gilt-lettering). FIRST EDITION.

\$300 - 500

176  
[WOMEN'S SUFFRAGE]. *33 States Grant Partial Suffrage*. [Indianapolis, IN: 1911].

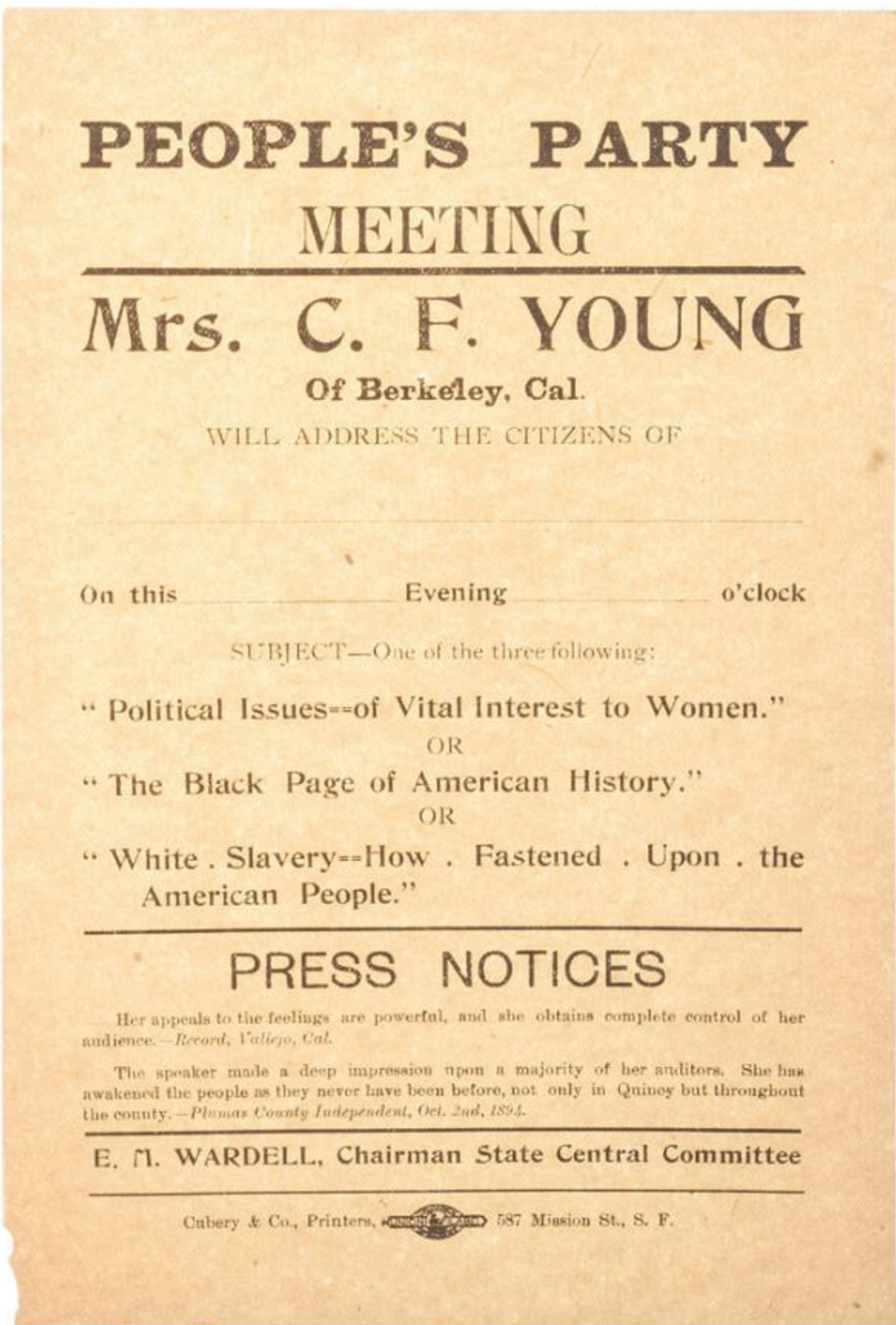
9 3/4 x 7 3/4 in. silver gelatin photograph on cardstock mount (image toned, with minor vertical crease to upper portion; heavy wear and loss to mount). Verso with applied sticker for retailer Elliott R. Tibbets & Co., Indianapolis, IN, and ink description: "[Fro]m left to right / Eloise Henley, Margaret Henley, Hazel Whitten, Ida Boos and Selma Se[?] / July 4th 1911 Float in Safe and Sane Fourth parade which passed President Taf[t] who was seated at the Soldiers and Sailors Monument."

Six women wearing white dresses and identified on verso stand in a line on a parade float, wearing sashes bearing the names of states and holding signs that indicate each state's suffrage status. Women wearing sashes for Washington, Utah, Colorado, Idaho, and Wyoming hold signs reading "Full Suffrage." The woman wearing the sash for Indiana holds a sign reading, "No Suffrage." A large banner hanging at the bottom of the float reads, "33 States Grant Partial Suffrage."

Collection of Tom Charles Huston

\$500 - 700





177  
[POLITICS IN AMERICA – PEOPLE’S PARTY] – [YOUNG, Carrie F. (1828-1911)]. A group of two broadsides, comprising:

*People’s Party Meeting. Mrs. C. F. Young of Berkeley, Cal. Will Address the Citizens of...* N.p.: n.p., n.d. Broadside (8 3/4 x 6 in.). With blank lines to include the location, date, and time of the meeting. Advertising speeches on one of three topics: “Political issues–of Vital Interest to Women”; “The Black Page of American History”; or “White Slavery–How Fastened Upon the American People.”

*Grand Ratification Meeting. Poeple’s Party. Friday, June 22, 1894 Pythican Hall 8 P.M. Music Vocal and Instrumental. Mrs. Carrie F. Young will speak on “White Slavery.”* N.p.: “New Union” Print, 1894. Broadside (8 3/4 x 6 in.).

[*With:*] *Preamble and Platform Adopted by the People’s Party of the State of Indiana.* N.p.: n.d., ca 1896 or later. Broadside, printed on both sides (14 1/8 x 10 1/4 in.). With 10 caricatures. (Creased, some losses, a few separations along creases, some chipping to top edge.) “Another political contest is at hand freighted with consequences of weal or woe to our people to be determined at the ballot box next November. We meet under conditions that should immediately cause every thoughtful citizen to think deeply on the present conditions of business stagnation, actual distress and poverty attending many hundred thousands of our producing and laboring people, the result of legislation in favor of specially favored classes by the republican party the last 32 years, re-inforced by its new ally – the so-called democratic party under Grover Cleveland.” RARE: No other copies known.

Collection of Tom Charles Huston

\$400 - 600

178  
[ANARCHISM]. GOLDMAN, Emma (1869-1940). Typed letter signed (“Emma”), to Henry Montgomery. Detroit, 8 February 1917.

1 1/4p., 8vo, on Mother Earth Publishing Association stationery, creased, a few scant spots.

“The cases in California are very grave. Help is urgently needed.”

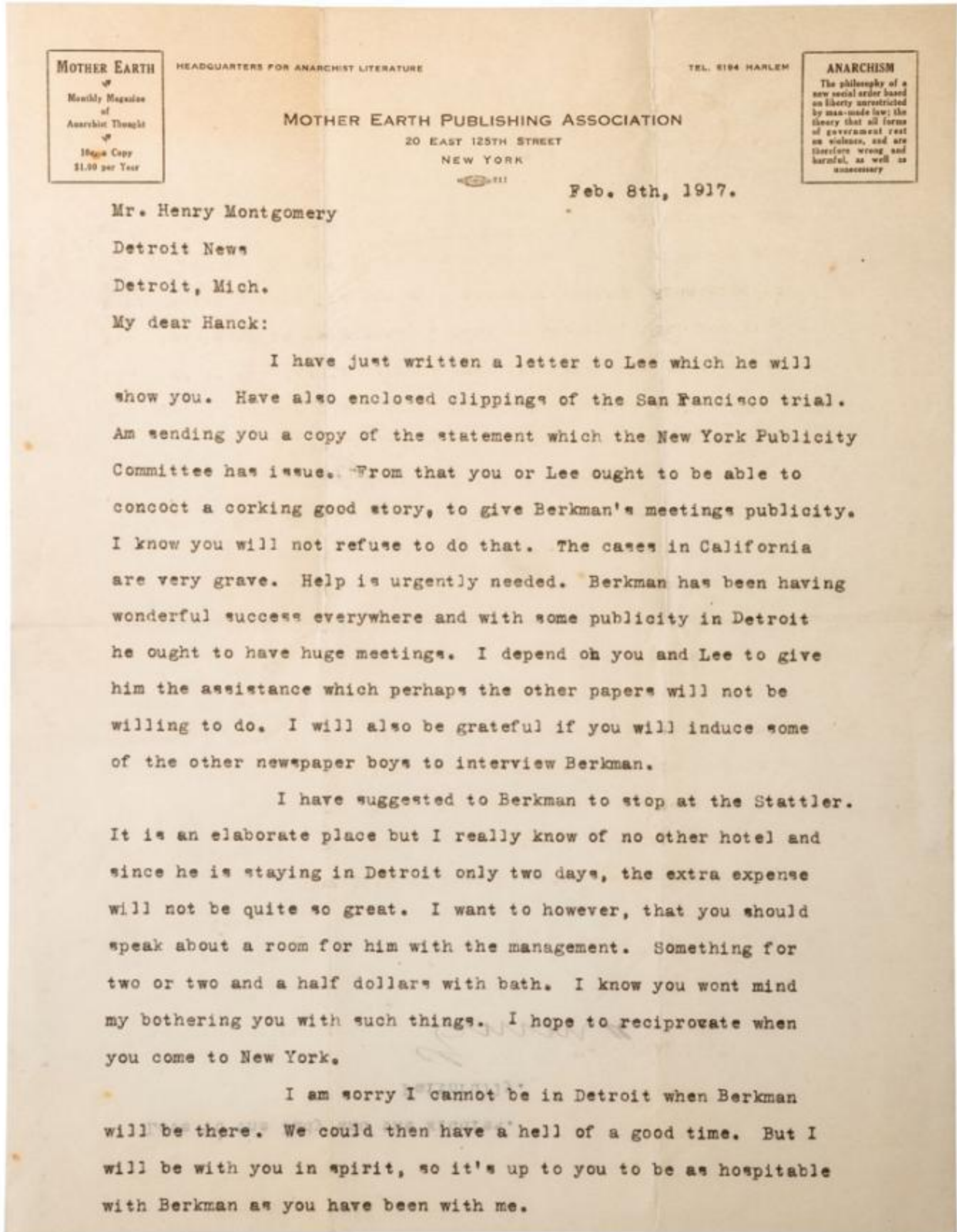
Goldman writes to Henry Montgomery of the Detroit News asking him to “concoct a corking good story, to give Berkman’s meetings publicity,” and “induce some of the other newspaper boys to interview” him. She follows that “Berkman has been having wonderful success everywhere and with some publicity in Detroit he ought to have huge meetings.” Goldman also mentions enclosed clippings (not included here) relating to a San Francisco trial.

[*With:*] Two fundraising letters from the Sustaining Fund for Emma Goldman, one addressed to Henry Montgomery (dated 3 April 1935), and the other presumably his copy (undated). In a typescript letter to Montgomery, Mildred Mesirow, Treasurer of the Sustaining Fund for Emma Goldman, writes: “It is unfortunate that those who most admire Miss Goldman find that their subscription cannot be commensurate with that admiration, as you have suggested. Yet were conditions more favorable, the fund itself would have no reason for being.” Includes a carbon copy typescript of Montgomery’s letter which accompanied his contribution.

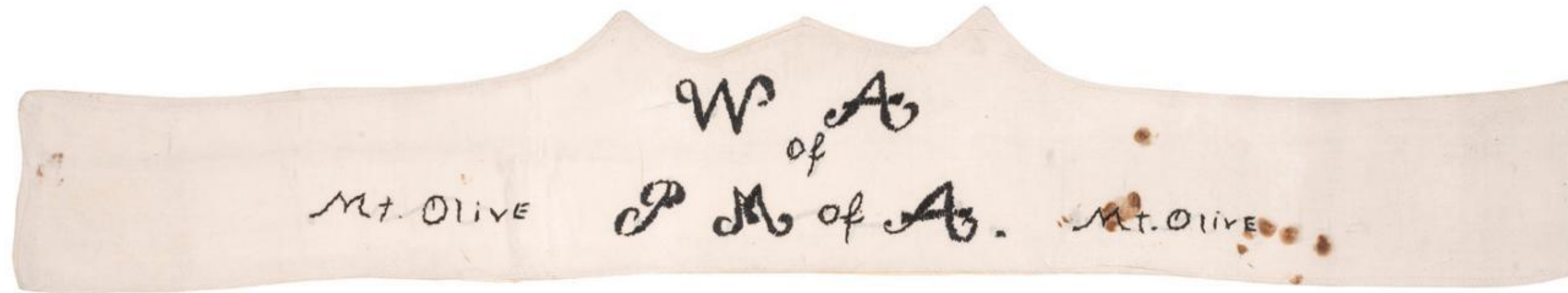
[*Also with:*] MONGOMERY. Carbon copy of a telegram sent by Henry Montgomery to Emma Goldman, 29 September 1939. Requesting her address in Winsor, Ontario, Canada.

Collection of Tom Charles Huston

\$300 - 500







179

[UNIONS]. A group of 6 items relating to the Progressive Miners of America, including:

Hand-sewn crown-shaped headband made for a member of the PMA Women's Auxiliary. The Auxiliary was active in protests and marches supporting the miners in their struggle, and members of the Women's Auxiliary were photographed wearing similar headbands (photos not included). – Two cabinet card photographs of "General" Alexander Bradley, 7 1/4 x 5 1/4 in. or smaller, taken by A. W. Kessberger in Springfield Illinois or Merker in Bellville Illinois. (Some creasing to one mount affecting the upper corner of the image, the Merker card with paper remnants adhered to lower mount margin, pencil annotations to each). – Ribbon from a Progressive Miners of America memorial event commemorating the Virden Massacre, a labor union conflict in which several miners died or were injured. The ribbon includes a memorial for several of the miners who were killed printed celluloid and sewn at the bottom. – [UNITED MINE WORKERS OF AMERICA]. Typed letter signed, 19 October 1918, from A. C. Schneder, Secretary-Treasurer of the United Mine Workers of America Sub-District No. 6 of District No. 12, to Bertha Moss, Alex Bradley's sister. Offering condolences on the death of Bradley. With original typescript envelope and a funeral notice for Alexander Bradley. – Together, 6 items.

Alexander "General" Bradley was an immigrant coal miner and union activist. He began to informally organize miners and led a contingent on a march across Illinois from Mt. Olive to Staunton, and ultimately on to Belleville during the national strike on July 4, 1897. He fought for better wages and working conditions, and lead the miners at the Battle of Virden. In the aftermath of the Battle of Virden, the United Mine Workers were successful in representing Illinois miners. Bradley wrote *The Great Coal Miners' Strike of 1897*, a memoir of his life and efforts to organize local workers. He continued organizing until his death in 1918.

\$600 - 800



180

[CUSTER, George Armstrong (1839-1876)]. CDV of Custer as Major General. Washington, DC: John Goldin & Co., 1865.

2 3/16 x 3 9/16 in. CDV on cardstock mount (minor spotting and a few stray pencil marks with potential minor clipping to bottom edge; light wear and soiling to mount edges and corners). Mount recto inscribed "Maj. Gen. Custer." Verso with photographer's imprint and 2-cent revenue stamp cancelled 27 June 1865.

Custer is featured sitting in a studio chair with fringed detail, wearing his major general's uniform and looking off camera. Image cataloged in Katz (K-68, p. 55).

\$600 - 800



181

[CUSTER, George Armstrong (1839-1876)]. CDV of George, Libby, and Tom Custer. Washington, DC: Mathew Brady, 1865.

2 1/8 x 3 3/8 in. CDV on cardstock mount (even toning to image, soiling and minor wear to mount edges and corners). mount recto bears printed copyright statement. Verso features Brady's imprint and pencil inscription, "Geo A. Custer & family." Lieutenant Thomas Custer stands behind seated Major General George Custer and his wife, Elizabeth Custer. Image cataloged in Katz with variant mount recto imprint (K-49, p. 39).

\$1,500 - 2,500





182

[LATE INDIAN WARS]. ILLINGWORTH, W.H. (1844-1893), photographer. Stereoview of Custer's Expedition to the Black Hills. St. Paul, MN: [1873].

6 x 3 in. stereoview on cardstock mount (toning, light surface soiling; edge and corner wear to mount). Recto with Illingworth's studio imprint, series title "Stereographs of the Black Hills," and image title, No. 854 *Custer's Expedition*. Verso with additional studio imprint and list of images from the series, with period inked notation referencing the Battle of Little Bighorn.

Stereoview taken during George A. Custer's (1839-1876) Expedition to the Black Hills in 1873. The discovery of gold on the expedition launched the Sioux wars, and ultimately, led to the demise of Custer himself.

\$300 - 500

Fort Lincoln, D.T.  
June 11<sup>th</sup> 1871  
My dear Yates  
Yours in regard to  
shipping your horse &c  
came yesterday - I will  
come there to leave her  
next morning in charge  
of Farrington. I could  
have shipped them tomorrow  
but they would have  
been at the camp on  
Sunday. All well here,  
no news except that  
Hart had a fall from  
his horse and broke  
his arm very badly.  
I see that McRobbery  
the 10<sup>th</sup> has been returned  
this being Hart's fault.  
I hope you will not  
buy many horses about

from there. Tell him  
you called by my  
request - I will try & do  
him a little also.  
You kindly are all  
well, no news except  
what I have given.  
Clark's company  
arrived from Sunday  
back ~~thorough~~ and have  
taken post on the hill.  
I hope you will get  
some good horses.  
I would not expect  
to a four year old  
for my purpose, and  
would not care either  
it is a stallion near  
a gelding - provided it is  
not nervous in and  
about the heels.  
Yours most  
Custer

183

CUSTER, George Armstrong (1839-1876). Autograph letter signed ("Custer"), to Captain George Yates, 7th Cavalry. Fort Yates, Dakota Territory, 11 June 1871.

3 pages, 4to, with stamped transmittal envelope, minor creasing, envelope soiled.

Custer writes to Yates, who was staying at the Galt House in Louisville, Kentucky, urging him to purchase horses for the 7th cavalry, and warns him about inferior Indiana horses being sold as Kentucky mounts. He suggests that Yates call on Major B.G. Thomas in Lexington and that he look for thoroughbreds for Custer and his brother Tom. Custer was looking specifically for a four-year stallion or gelding "provided that it is not nervous in and about the heels." Yates, a Captain in Company F of the 7th, was a Custer favorite and died at the Little Big Horn. A fine letter revealing Custer's equestrian side.

The Forrest Fenn Collection  
From the estate of George F. Yates  
Butterfields, March, 2002, Lot 7045  
Forrest Fenn Collection

\$6,000 - 8,000



184  
[CUSTER, Elizabeth (1842-1933)]. – GODFREY, Edward Settle (1843-1932). *General George A. Custer and the Battle of the Little Bighorn*. New York: The Century Co., 1921. PRESENTATION COPY SIGNED BY AND WITH AUTOGRAPH NOTE SIGNED BY ELIZABETH CUSTER TIPPED IN. [With:] GODFREY. Autograph letter signed.

8vo. Photographic plates. (Minor toning.) Original stiff brown wrappers (adhesive residue along wrappers near spine).

Reprint edition of Godfrey's article for *Century Magazine*, published on the occasion of the forty-fifth anniversary of the battle. A fine example of the repeated attempt by Elizabeth Custer to control her deceased husband's historical legacy. Evidently, Elizabeth ordered a number of copies of the article and sent it to an unknown number of historical societies and individuals. INSCRIBED BY ELIZABETH CUSTER on the title page: "To the New Hampshire Historical Society," with a printed paste-down describing the gift and signed, "Elizabeth B. Custer."

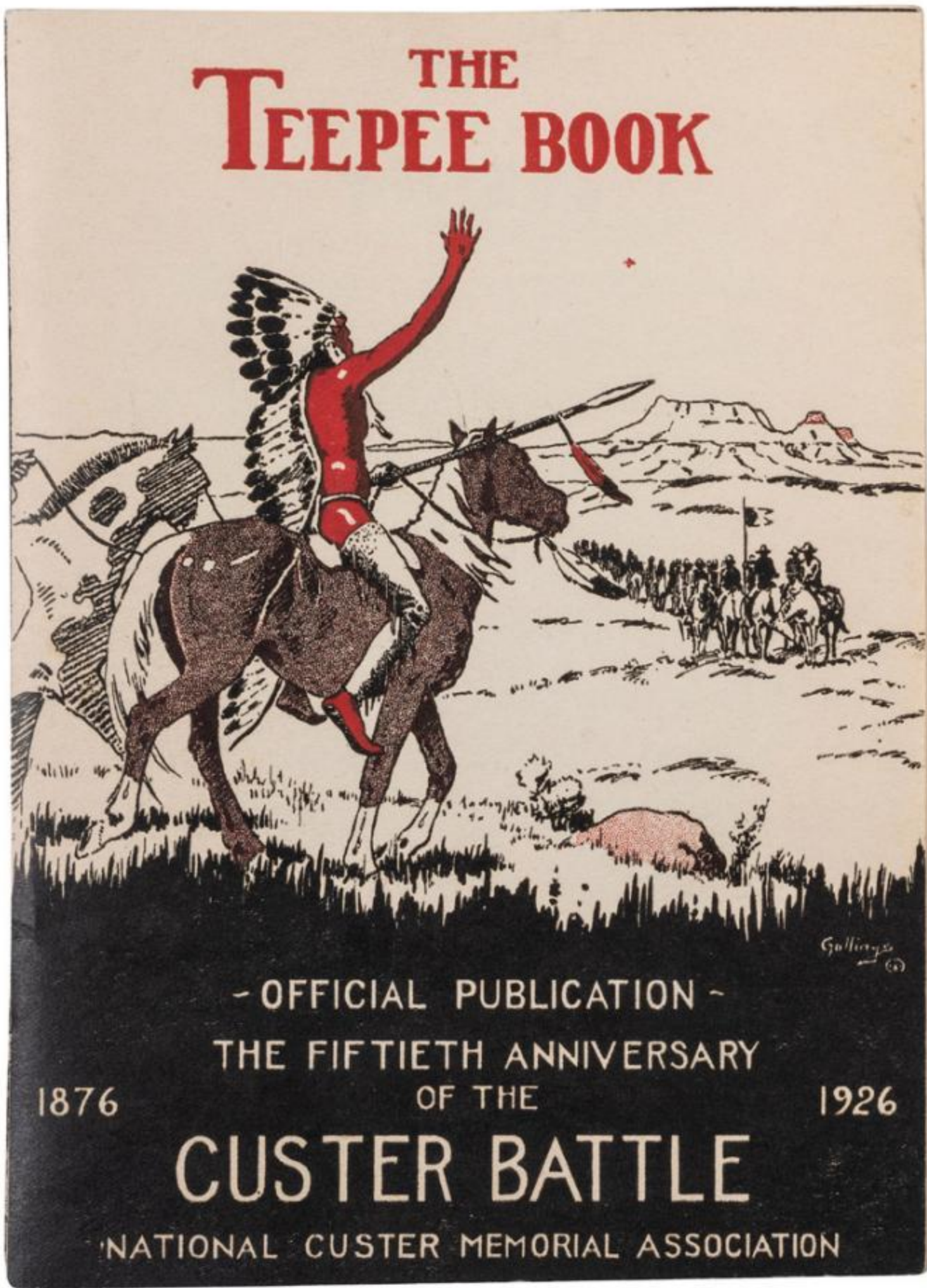
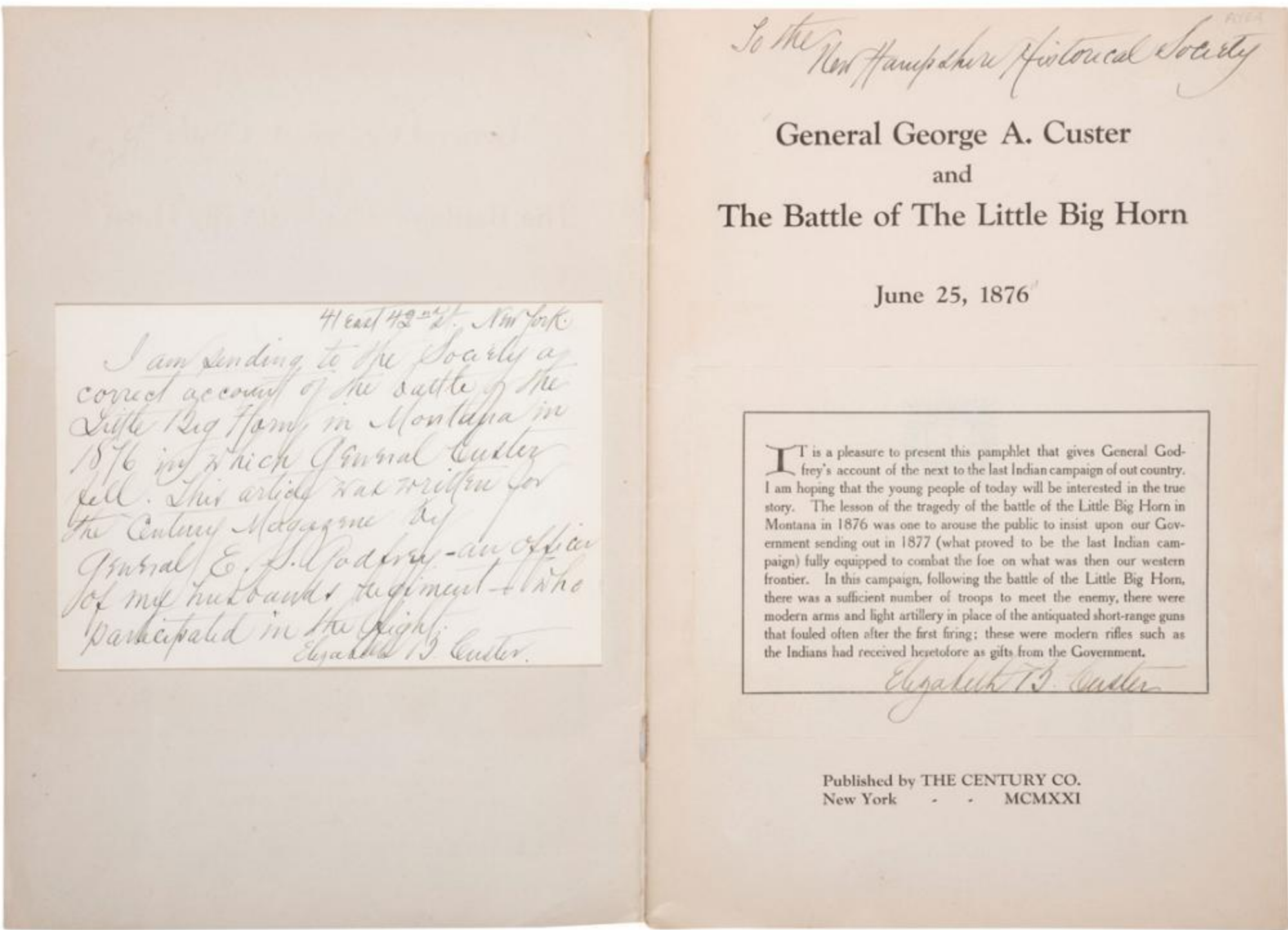
[With:] CUSTER, Elizabeth B. Autograph note signed ("Elizabeth B. Custer"), to the New Hampshire Historical Society. New York, [1921]. 5 3/4 x 3 1/2 in. pasted down to inner wrapper of the booklet. Addressed to the Society explaining that the article was written by "General E.S. Godfrey - an officer in my husband's regiment - who participated in the fight."

[Also with:] GODFREY, Edward Settle (1843-1932). Autograph letter signed ("E.S. Godfrey"), to Captain George E. Albee (1845-1918). Cookstown, NJ, 19 February 1917. 2 pages, 4to, with transmittal envelope, old creases, envelope toned.

Written to fellow veteran and Medal of Honor recipient, George E. Albee, with regrets that they were in Washington at the same time but did not see one another. Albee was a veteran of the Civil War and the late Indian Wars, receiving the Medal of Honor after action at Brazos River, Texas. A graduate of West Point, Godfrey joined the 7th US Cavalry as a lieutenant and was a survivor of the Battle of Little Bighorn, writing extensively about the battle in later years. he received the Medal of Honor for his command at the Battle of Bear Paw Mountain in which he was severely wounded. He retired from the Army as a brigadier general after serving in the Spanish-American War and the Philippine-American War.

The Forrest Fenn Collection

\$800 - 1,200



185  
*The Teepee Book*. Official Publication of The Fiftieth Anniversary of the Custer Battle. National Custer Memorial Association. Sheridan, WY: The Mills Company, 1926.

8vo. Photographic illustrations. Original wrappers printed in red and black (old adhesive residue to back wrapper); original 1926 illustrated mailing envelope from the national Custer Memorial Association (chips and tears to edges, toned, previously opened). Provenance: J. H Sharp (stamp to interior cover); Forrest Fenn (includes a tipped in note by Fenn).

A reprint of *The Teepee Book*, volume II number VI, originally published in June 1916. This edition is the "official publication" of the semi-centennial of the Battle of Little Big Horn. A note by Fenn records that the JHS Cabin "was the headquarters for the 50th Reunion of the Custer Fight." RARE: only two copies have sold at auction in the last 25 years.

The Forrest Fenn Collection

\$300 - 400





186

[LATE INDIAN WARS]. A group of 28 photographs from the 50th Anniversary of the Battle of the Little Bighorn, and other Custer Memorials, comprising:

8 1/4 x 5 1/8 in., or smaller, silver gelatin photographs, comprised of snapshots and other images capturing activities surrounding the 50th Anniversary of the Battle of the Little Big Horn, 25-26 June 1926, as well as the Dedication of the Custer Monument in Monroe, Michigan, 4 June 1910, and several photographs from the estate of Taos artist Joseph H. Sharp (most very good, some with toning, light edge/corner wear, "Burial of Unknown Soldier Found on Reno Battlefield" with loss to top right corner). The 26 snapshots of the 50th anniversary were apparently taken by the daughter of Captain George F. Yates, Co. F, 7th Cavalry and descended in his estate. Yates, like Custer, died at the Little Big Horn. Notables depicted in these images are General Edward Settle Godfrey (K Company); Red Tomahawk (who later killed Sitting Bull); Red Bull; scenes on Last Stand Hill, the parade at Crow Agency, and various other scenes.

[With:] 2 real photo postcards of President W.H. Taft and Elizabeth Custer unveiling the Custer Monument in Monroe Michigan.

The Forrest Fenn Collection

\$1,500 - 2,500

187

[WESTERN AMERICANA]. [BARRY, D.F., photographer]. A set of 3 portfolios containing photographs by D.F. Barry. Denver, CO: Paul H. Harbaugh, Denver Public Library, 1982.

Portfolio I: *Chiefs of the Sioux Wars and the Battle of Little Big-Horn*. Plates 1-15. – Portfolio II: *Custer, Prominent Military Structures, and the Men Who Fought the Sioux Wars*. Plates 16-30. – Portfolio III: *Plains Warriors, Chiefs, Scouts, and Frontier Personalities*. Plates 31-45.

45 photographs, contact printed using the original glass plate negatives from the David Francis Barry Negative Collection at the Denver Public Library. A complete listing of plates is available upon request. Original red cloth clamshell portfolios with gilt lettering.

LIMITED EDITION, number 83 of 150 copies. 45 plates, reproduced from the original glass plate negatives in the David Francis Barry negative Collection acquired by the Denver Public Library in 1934. Included are aesthetically significant and images of historical importance selected by Denver photographer Paul Harbaugh and curator August Mastrogiuseppi. Each is matted with an identifying label to the mat verso. Images include portraits of prominent Native Americans including Sitting Bull, Red Horse, Rain-in-the-Face; images related to Custer and the Battle of Little Bighorn including a portrait of Custer, his officers, and their wives and the Custer Battlefield Monument; as well as famous portraits of Annie Oakley and Sitting Bull with Buffalo Bill Cody.

\$3,000 - 5,000







188

[LATE INDIAN WARS]. GARDNER, Alexander (1821-1882). Imperial albumen photograph. *Scenes in the Indian Country* [Col. Bullock residence at Fort Laramie].

13 x 19 in. albumen photograph (sight), mounted and framed. Lettered mount, title penciled lower right margin. *Provenance*: Western Reserve Historical Society (sold Cowan's, 10 May 2007, lot 631).

The image shows a gingerbread-style 2-story cottage of clapboard construction, with subjects sitting and standing on the porch, wagons to the right and another building in the background.

In 1843, close to one thousand emigrants passed through Fort Laramie, near present-day Uva, Wyoming, which was an important supply stop on the journey west. In 1849, the US Government purchased the post, and in 1851 it was host to a multi-tribe treaty conference aimed at negotiating rights of free passage through Indian lands for westward-bound emigrants. In 1868, Fort Laramie was the site of the great Sioux Treaty Council, during which Alexander Gardner photographed his *Scenes in the Indian Country* series.

Property from the Collection of Dr. Brant Mittler

\$3,000 - 5,000

190

[WESTERN AMERICANA] – [EARLY PHOTOGRAPHY]. Dakota Territory album containing CDVs and cabinet cards of soldiers, citizens, and landmarks incl. Fort Bennett by R.L. Kelly, George W. Scott, and J.C.H. Grabill.

8vo. velvet album (sunning to spine and perimeter, front hinge broken). Album contains 19 photographs, including 17 cabinet cards, 4 x 5 5/8 in., or smaller, on cardstock mounts, the majority credited to western photographers, mostly from the Dakota Territory. Condition generally good, with toning, fading, and some soiling to images, as well as some corner and edge wear to mounts.

Contents include: 7 photographs credited to R.L. Kelly, Pierre, Dakota Territory, highlighted by a studio portrait of a mustachioed man wearing a bib shirt with fringed sleeves and tall boots. – 3 outdoor photographs capturing Fort Bennett, including a distant view of the fort, a structure presumably located at or near the fort, and a young woman on horseback at the fort. – 2 studio portraits of an unknown man and couple. – 4 studio portraits by George W. Scott, Deadwood, Dakota Territory, including a standing cavalryman. – Shoulder-length portrait of a man in military-style coat by E.E. Henry, Leavenworth, Kansas. Possibly signed on verso, "J. Ronayne."

With additional cabinet card portraits of civilians by the following photographers: J.J. Mead, Deadwood, Dakota Territory. – J.C.H. Grabill, Sturgis, Dakota Territory. – Excelsior Studios, Deadwood and Lead City, Dakota Territory. – M.H. Strong, Napa, California. – Bennett & Slattery, San Francisco, California. – Neville, Columbus, Ohio.

Album also contains a CDV of a bespectacled and bearded gent wearing a fur cap by O.S. Goff, Fort Meade, Dakota. 2 1/4 x 3 3/4 in. CDV on cardstock mount (some soiling; some edge and corner wear to mount). – 2 1/4 x 3 1/4 in. tintype of a confident gentleman standing in a studio, housed in paper sleeve (image dark).

\$3,000 - 5,000



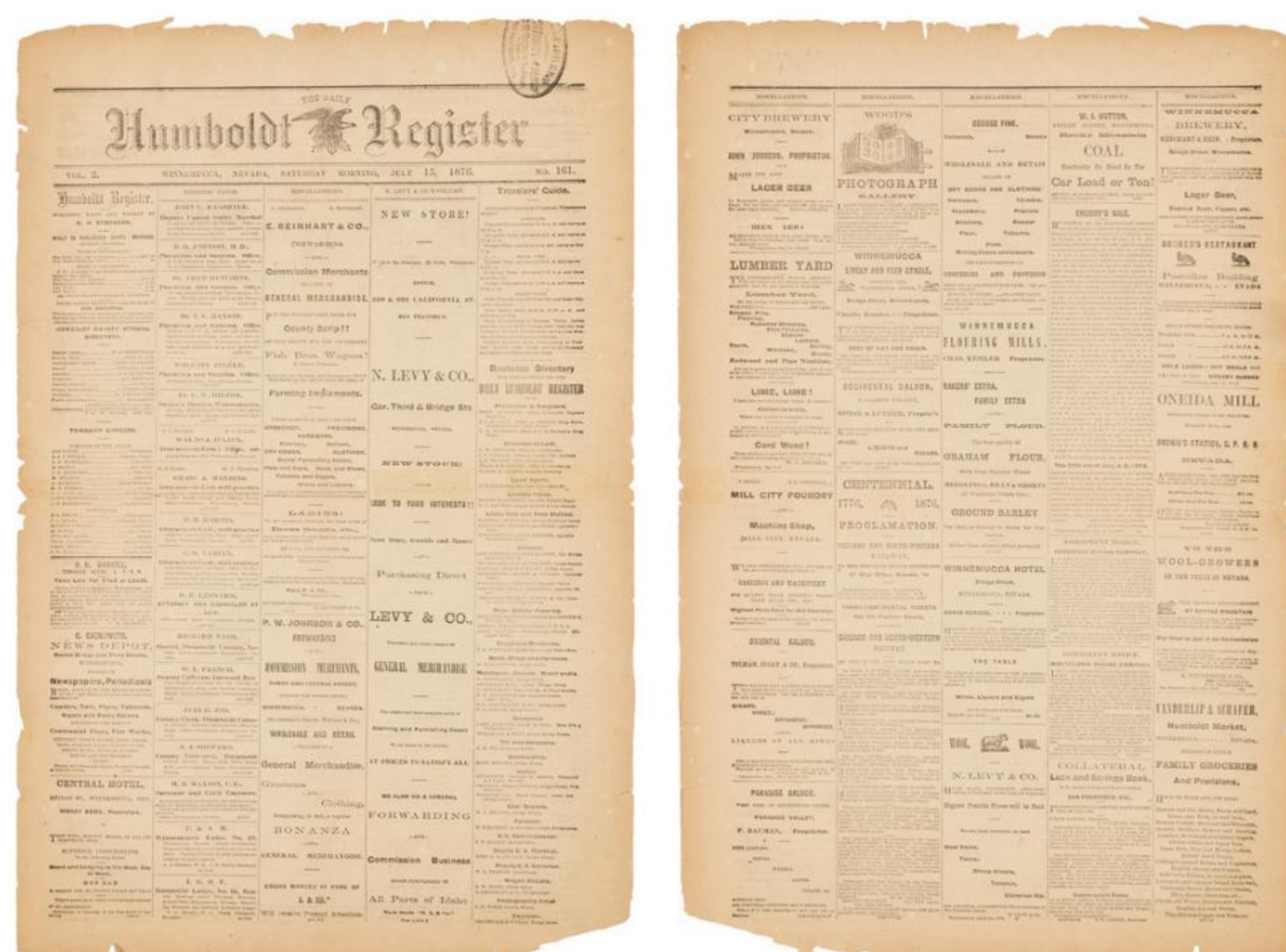




191  
[LATE INDIAN WARS]. A group of 3 cabinet cards of soldiers in Santa Fe, NM and Leavenworth, KS.

A young male subject stands holding his cap featuring crossed rifle insignia with “10” above and “F” below. Leavenworth, KS: E.E. Henry, n.d. Photographer’s imprint on mount recto and verso, along with mostly illegible ink inscription, “L. Won[?]iy[?]” – A young male subject stands in uniform, including rectangle belt late featuring “10” at center, and holding his plumed helmet in one hand and his trumpet in the other (few punctures to bottom of mount). Santa Fe, NM: T.J. Curran, n.d. Photographer’s imprint on mount recto. – A mustachioed subject is pictured seated, wearing quartermaster sergeant chevrons on his sleeves. Santa Fe, NM: D.B. Chase, n.d. Photographer’s imprint on mount recto. – Together, 3 cabinet cards featuring soldiers by western photographers, each 3 7/8 x 5 1/2 in. or smaller on cardstock mounts. Conditions generally good, with some toning and minor soiling to cards.

\$300 - 400



192  
[LATE INDIAN WARS]. *Humboldt Register*. Winnemucca, Nevada. Vol. 2, No.161. Saturday, 15 July 1876.

4 pages, bifolium (505 x 330 mm). Disbound as issued. (Separated along fold, some browning and marginal chipping.) Provenance: Fisher’s (San Francisco newspaper vendor rubber stamp).

Contains an update about the Sioux War.

The letter, on p. 2, shares updates from the commanding officer at the Red Cloud agency, who reports to general Sheridan that affairs at the agency are very uncertain “owing to the news of Custer’s defeat and a failure to supply the Indians with provisions.” Also with content about the Erie Railroad, and a review of Rutherford B. Hayes’s run for the Presidency.

Property from the Collection of Dr. Brant Mittler

\$200 - 300



11 Ravinia So. Dak.  
April 2 1894

Mr. Daniel B. Henderson  
Wells Beidler  
Washington D.C.

My Dear Mr. Henderson  
I will drop you this line to let you know I have arrived home safe and sound. My family all well. The Indians had a General Council last Saturday March 29th and voted to let all Yankton that didn't receive their allotment time of allotting the public land so saying one that came from them saying that they didn't receive no allotment will get allotted from the public land and double allotment. So now my wife Mary Zephir & my son Willie Zephir will have a chance to get some land. Please see to this for me. If there is any more business will be all right but I don't know how far out and let me hear so I can take out the land. I want to go for this land so for my son they ought to get more. The council was the Government said that they want more land for 25 years and by this they lost what had of money please look in to this.

Ravinia So. Dak.  
May 30 1894

Mr. Daniel B. Henderson  
Washington D.C.

My Dear Mr. Henderson  
I will now drop you a few lines to tell you about the undelivered full blood Sioux Council. We had a very good representation. The Ridge, Rosebud, Chippewa River, Crow Creek, Spotted Tail, the President of the Council was Simon Gentry. The Council resolved to resist as our body our council through out the United States of So. Dak. Henry Brady was happy & pleased & just returned from Rosebud on Sunday at a few are coming at once. Will see you and now know how well tell you better in words than in writing.  
Very Respectfully  
David B. Zephir

Ravinia So. Dak.  
Sept 9 1895

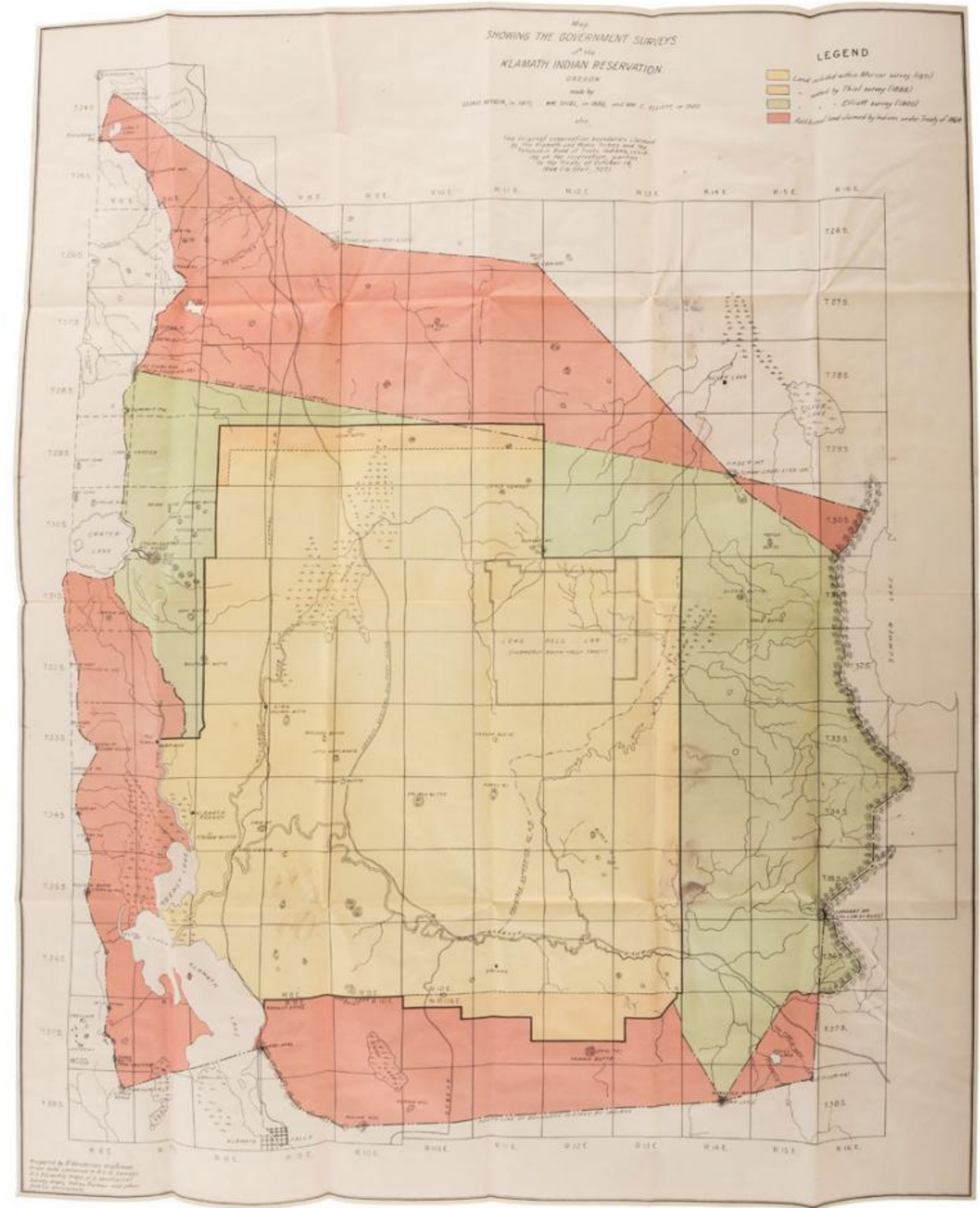
Mr. Daniel B. Henderson  
Washington D.C.

My Dear Mr. Henderson  
Have received your letter dated August 2nd and will answer you in this way the meeting to be held at here by the American people will likely be held and I think most of the younger and educated Indians will be present but the oldest Indian will not be present only by saying it will not do any good at all for the oldest undelivered Indians the public land and almost half of the full blood Sioux are planning to hold a meeting on the Rosebud Reservation Sept 26-27-28 while the full blood Sioux full & are requested to be present at this meeting and I promise that I would be there to be with them so you will see Judge for your self. Now the oldest Indian feels their blood.

Ravinia So. Dak.  
May 4 1894

Mr. Daniel B. Henderson  
Washington D.C.

My Dear Mr. Henderson  
I will drop you a quite a long letter concerning the old full blood Indians in the way the authorities at Washington and some of their own people are treating them for Indians. Now I don't have to tell you the whole circumstances their case and I do believe you are at heart for the Indian and you know my aim or my view of the undelivered Indians in the way they have been treated and I am standing up for them. Please I think they ought to be encouraged to look after their own affairs and stand to gether from one council amongst the Sioux tribe. Let those that have been so treated and been leaders for the last 20 years and still keep their mouths shut and let the undelivered take their matters in hand and see what success they will make and I have been absolutely to these undelivered Indians to stand up and not allow themselves to be cut out and not allow themselves to be cut out and not allow themselves to be cut out.



193

[NATIVE AMERICANS] – [HENDERSON, Daniel B. (1862-1940)]. An archive of letters and documents mostly related to Henderson's work representing Native American interests, including:

ZEPHIR, David. Autograph letters signed to Daniel B. Henderson. Lake Andes, SD (2 letters, 1907). – Greenwood, SD (8 letters, 1910-1911). – Ravinia, SD (9 letters, 1916-1919). – Together, 19 letters from Sioux Representative David Zephir, mostly relating to arranging meetings in South Dakota or Washington, DC, between various tribal representatives and Daniel Henderson. A few relate to land allotments and unfair treatment of vulnerable Yankton Sioux. Conditions generally good. Complete list of letters available upon request.

[With:] PEO PEO-THOLEKT. Typed letter signed ("Peo-peo-toh-lik") to Daniel B. Henderson. Spalding, ID, 9 October 1917. – Autograph letter signed ("Peopeo-toh-liket") to Daniel B. Henderson. Spalding, ID, 9 September 1929. – Together, 2 letters from Nez Perce Chief Peo Peo Tholekt, the first of which communicates that the chief has not heard anything related to the Moscow Bank Case, and expresses his frustrations: "As you know more than one hundred indians lost their money in the Moscow Bank, and I feel that the Governmnt should remunerate the indians for these losses as we were wards of the Government and were not given that protection that should have been bestowed upon us." The chief then tells Henderson that he plans to visit Washington in January of the following year in order to receive more information. He concludes, "However I shall expect an early report from you as two years is a long time for even an indian to wait."

[With:] Typed document signed by 90+ men and women (many with thumbprints), bestowing Power of Attorney upon Daniel B. Henderson, "to represent us...before the Commissioner of Indian Affairs and the Secretary of the Interior in the matter of our applications for enrollment as members of the La Pointe Band of Chippewa Indians for allotment on the Bad River Reservation..." June 1915. 10pp. significant chipping to edges and spots of discoloration and darkening throughout. – Typed document signed by Chairman of the Meeting of Indian Delegations, John W. Carl, and Secretary of the same organization. 26 January 1917. Resolution requesting that Daniel B. Henderson transmit a request for the Delegation of Indians to meet the President of the United States, "to afford the Indians an opportunity to...pay their respects to him and to hear such words of council as he may be pleased to offer." 1p, creased with darkening and chipping to edges. – Together, 2 typed documents designating Daniel Henderson as a representative for various Indian groups.

[With:] Manuscript letter signed by Harry Owhi and Ben Owhi, along with multiple other parties with thumbprints accompanying names including Carter Fisher, Elijah Williams, Willie Andrews, and Sam Fisherman. To Daniel B Henderson. Nespelem, WA, 14 June 1918. 5pp. Chipping to edges, some darkening throughout. Letter is written in response to the fact that an Indian Agent wants the tribe to brand their cattle and engage in particular breeding practices. The writer points out that these are "Indian" stock, not received from the government.

[With:] HENDERSON, A. (draftsman). Map Showing the Government Surveys of the Klamath Indian Reservation Oregon made by George Mercer, in 1871 Wm. Thiel, in 1888, and W. C. Elliott, in 1900; also The Original reservations boundaries claimed by the Klamath and Modoc Tribes and the Yahooskin Band of Snake Indians, residing on the reservation, parties to the Treaty of October 14, 1864 (16 Stat., 707). "Prepared by A. Henderson, draftsman, from data contained in G.L.O. surveys, Survey maps, Indian Bureau and other public documents." Land included in various surveys shown in different colors. 28 x 33 in.

[Also with:] 3 additional documents, including a letter to Henderson on Department of the Interior stationery, a mortgage bond certificate made out to Henderson, and a letter to Henderson from Ira Butterfield regarding compensation for wood taken from his wife's property. – Together, 3 documents belonging to Daniel B Henderson, dated 1887 to 1922.

Daniel Brosius Henderson, Sr. (1862-1940) spent the bulk of his career litigating on behalf of America's Native peoples. He was born in Hancock, Maryland, attended the University of Virginia, and by the late 1800s had established a law practice in Kansas City, Missouri. After more than a decade in Missouri, Henderson and his growing family returned to Virginia in 1901. It was in Washington, DC, where the young lawyer would distinguish himself as a prominent attorney with a specialization in Indian claims litigation. Over the course of a decades long career, he represented the claims of multiple tribes in disputes against the US government, winning a major case for the Klamath tribe in 1937.

\$500 - 1,000





195

[NATIVE AMERICANS]. Album containing CDVs of Sioux involved in the 1862 Dakota Uprising in Minnesota containing photographs by Joel Whitney, B.F. Upton, and Martin's Gallery of St. Paul, MN.

16mo. contemporary embossed leather album (spine lacking, boards detached, scuffs to extremities). Album contains 32 CDVs, 2 1/4 x 3 1/2 in., or smaller, on cardstock mounts, most credited to Whitney's Gallery (25), with additional images credited to St. Paul, MN, photographers B.F. Upton (2) and Martin's Gallery (5). Many include a Minnesota Historical Society ink stamp on verso and a combination of penciled and manuscript identifications and notations. Condition generally good, with toning, soiling, and some spotting to many cartes. Some images and mounts with wear and loss to edges and corners, and some residue to versos.

The following subjects, identified on rectos and/or versos, are credited to Whitney's Gallery: O-Ge-Mah-O-Cha-Wub, aka Mountain Chief. – Be-She-Kee, aka Buffalo. – Qui-Wi-Sain-Shish, aka Bad Boy. – Maw-Je-Ke-Jik, aka Flying Sky. – Pha Uza-Tanka, aka The great Scalp taker. – Po-Go-Nay-Ke-Shick, aka Hole in the Day (2). – Ah Ah Shaw We Ke Shick, aka Crossing Sky. – Nah-Bon-A-Aush, aka One Sided Winner. – Ma-Za-Oo-Nie, aka the Little Bird Hunter. – Now-We-Ke-Shick, aka Noon Day. – O-Ge-E-Tub, aka Heavy Sitter. – Te-He-Do-Ne-Cha, aka One who Forbids his house. – Nah-Gun-E-Gah-Bow, aka Standing Forward. – Little Crow. – Cut Nose. – Ta-Tanka-Nazin, aka Standing Buffalo. – Old Bets. – Anpetu-Sapa-Win, aka Black Day Woman. – Can-ku was-te win, aka Good Road Woman. – Han-Ye-Tu Was-Te, aka Beautiful Night. – Shena (attrib. to Whitney). – Chippewa Warrior. – Winnebago Chiefs in Council. – Sioux women winnowing wheat.

Additional cartes credited to Martin's Gallery include: Aw-Monse, aka Little Bee (corner and edge loss). – Ah-Pe-Ma-Za, a Dakota Dandy. – Ta-O-Pee, aka Wounded Man. – "Red River Half-Breeds (in Camp)." – "Village of Yankton Sioux (Dakotah Territory)" (after lithograph/engraving) (creasing to lower right corner). Each with wear and loss to corners and edges.

The remaining cartes are credited or attributed to Upton and include: Wo-Uri-Na-Pe, aka Little Crow's Son (soiling, edge and corner wear to image and mount). – Little Crow's wife and two children (significant wear, incl. tears and chipping to edges of print and mount, mount trimmed heavily, creasing throughout).

[With:] 3 albumen photographs, 3 3/4 x 4 1/8 in. or smaller, on 4 x 6 in. or smaller cardstock mounts (toning to images). The portraits are uncredited but attributed to Whitney and bear the following manuscript identifications, "Te he si pa, Sioux Dandy." – "Te na ze pa, A Sioux Dandy, Hung for participation in massacre." – "Winnesheik and Friends, Winnebago," (some surface soiling to image and mount, typed label to verso).

The new state of Minnesota was home to thousands of Native Americans in 1862, many of whom were disenchanted with the government's promise for annuities. In August of that year, a number of the Dakota were starving; on the 18th, Indians at the Lower Agency attacked the white settlers there. Over the next few weeks hundreds of whites were killed, until the uprising was finally put down by Federal troops under the command of Henry Sibley. Whitney photographed a number of the Native American principals involved with the uprising. Cut Nose, for one, was charged with the murder of 18 women and children and five men, and admitted to the brutal murder of several settlers in response to the US Army reneging on its treaty obligations. He was hanged with 37 other Dakota on 26 December 1862. Joel Ellis Whitney (1822-1886) is considered Minnesota's finest pioneer photographer. He successfully operated his business in St. Paul during the years 1851-1871, before selling his studio and negatives to Charles Zimmerman, who in turn became the most prominent photographer in the state. James Edgar Martin (1825-1869) operated a photo studio in Minnesota during the 1850s and 1860s, specializing in stereoviews. Martin also marketed photographs produced by Whitney and Upton, and in 1869, he sold his gallery to Whitney. Benjamin Franklin Upton (1818-1910) began as a daguerreotypist in Maine between 1844-1851, then started working around the Minneapolis, St. Anthony, and Saint Paul areas of Minnesota, during the 1850s-1860s. He is best known for his portraits of the Dakota Indians imprisoned at Ft. Snelling after the 1862 conflict.

RARE: An exceptional album containing many uncommon cartes de visite of subjects involved in the Dakota Uprising.

\$10,000 - 15,000



196

[NATIVE AMERICANS]. GARDNER, Alexander (1821-1882), photographer. Cabinet card featuring Red Cloud. Washington, DC: 1872.

4 1/16 x 6 in. albumen photograph on cardstock mount (spots of discoloration to image, with surface soil throughout, and wear to mount edges and corners). Verso bears various pencil inscriptions including "by Alex Gardner / 1872," and "Red Cloud."

Red Cloud stands wearing a single feather in his hair, a wool trade cloth blanket with wide beaded blanket strip around his waist, and moccasins on his feet. He holds a beaded pipe bag in one hand. Image catalogued in Frank H. Goodyear III's *Red Cloud: Photographs of a Lakota Chief* (Plate 7, p. 21).

Red Cloud traveled to Washington, DC in the spring of 1872 to meet with President U.S. Grant concerning his frustration with the Fort Laramie Treaty (1868). Despite assurances that the United States government would remove all military forts on the Great Sioux Reservation and uphold the Lakota's hunting rights, a new fort had been erected on Lakota territory. Before his meeting with the President, Red Cloud agreed to sit for Mathew Brady and then visited Gardner's studio two days later. Red Cloud's attempts at peaceful negotiations with Grant continued through the 1870s and 1880s, and he journeyed to Washington numerous times to lobby on behalf of his people.

\$2,000 - 3,000



197

[NATIVE AMERICANS]. Cabinet card featuring a Native American woman with short hair, possibly the wife of Satanta, or "White Bear."

4 1/8 x 5 3/4 in. albumen photograph on cardstock mount (few splotches of discoloration to image, and very light soiling and wear to mount edges and corners). Subject identified by ink inscription on mount recto: "Wife of 'White Bear.'" Verso bears a few pencil inscriptions, including, in one hand, "Wife of Santanta (?)" and in another hand, "Zunia[?] squaw[?]"

The woman stands next to a blanket-draped chair and wears a manta. Her hair is cut short, which could be a representation of the mourning of a loved one. Satanta was imprisoned in Texas until the end of his life, and his daughter is featured in at least one photograph with shortened hair, reportedly for this reason.

\$600 - 800





198

[NATIVE AMERICANS]. [GARDNER, Alexander (1821-1882), photographer]. Cabinet card featuring Navajo Chief Mariano.

4 1/16 x 5 7/8 in. albumen photograph on cardstock mount (some blotches of light discoloration to image, light surface soiling throughout, and light wear to mount edges and corners). Subject identified by ink inscription on mount recto: "Mariana' Navajo Chief." Verso bears various pencil inscriptions including, in one hand, "Mariana," and in another, a detailed description of the subject: "Mariano by Alexander Gardner. / Navajo leader who fought at war @ Mount Taylor Member of 1874 delegation to Washington D.C. / Signed Treaty of 1855 / Born at San Juan River, New Mexico."

The Navajo chief (whose name is spelled variously, with either an "a" or an "o" at the end depending on the source) is featured sitting on a chair that is covered with a Navajo blanket, and wearing a first phase concha belt and squash blossom necklace.

Another example of this image was sold in 2020 by MBA Seattle Auction, bearing an ink stamp for photographer William P. Carter, Albuquerque, NM. It is possible that Carter was a later publisher of the image.

\$1,500 - 2,500

199

[NATIVE AMERICANS]. Cabinet card featuring Navajo Chief Manuelito.

3 7/8 x 5 9/16 in. albumen photograph on cardstock mount (some light blotching to image, with very light wear to mount edges and corners). Subject identified in ink on mount recto. Verso bears detailed description of subject: "Manuelito Viegjo (sic) born at Canyon de Shea (sic), Arizona / Navajo Warrior / Member of Navajo Delegation to Washington D.C. / 1874."

Chief Manuelito is featured sitting on a transitional weaving, wearing jocalas, silver hoop earrings, and silver buttons on his pants.

\$800 - 1,200





200

[NATIVE AMERICANS]. Cabinet card featuring Zuni Governor Sate Sa. Ca 1874.

4 1/8 x 5 7/8 in. albumen photograph on cardstock mount (some minor spotting to image, with light soiling and wear to mount edges and corners). Subject identified by ink inscription on mount recto: "Governor of Zunias." Verso features similar identification in pencil: "Gov of Zunias."

Sate Sa stands wearing western-style clothing. One of his shoes is worn to the point that some of his toes are visible.

\$1,500 - 2,500



201

[NATIVE AMERICANS]. A group of 2 cabinet photographs of Chief Gall, Hunkpapa Lakota, comprising:

SCOTT, George W. (1854-1910), photographer. Seated portrait of Chief Gall wearing a war shirt and feathered bonnet. Fort Yates, Dakota. Recto with George W. Scott's Fort Yates, Dakota imprint and manuscript identification. – [BARRY, David F. (1854-1934), photographer]. Copy image of Gall, unmarked but from a photograph originally produced by D.F. Barry, with penciled inscription on verso. – Together, 2 cabinet cards, 4 x 5 1/2 in. or smaller on cardstock mounts. Condition generally good, with some toning and fading, scattered spotting, and staining to prints and mounts, as well as edge/corner wear to mounts.

\$400 - 600





202  
[NATIVE AMERICANS]. CHRISTENSEN, L.E., photographer. Custer's Scout Curley with Big Medicine. Forsyth, MT: 1902.

6 3/8 x 9 3/8 in. silver gelatin photograph on 9 7/8 x 13 in. mount (light water stain along right and left edges of mount). Inscribed on verso, "Curly, Custer Scout on left standing / Big Medicine, setting on right Chief of Police agency / Given to F.O. Shaw a good Friend at Crow Agency," dated "4-1902." With verso applied label from L.E. Christensen, Forsyth, Montana.

A rare, previously unknown image.

\$500 - 700

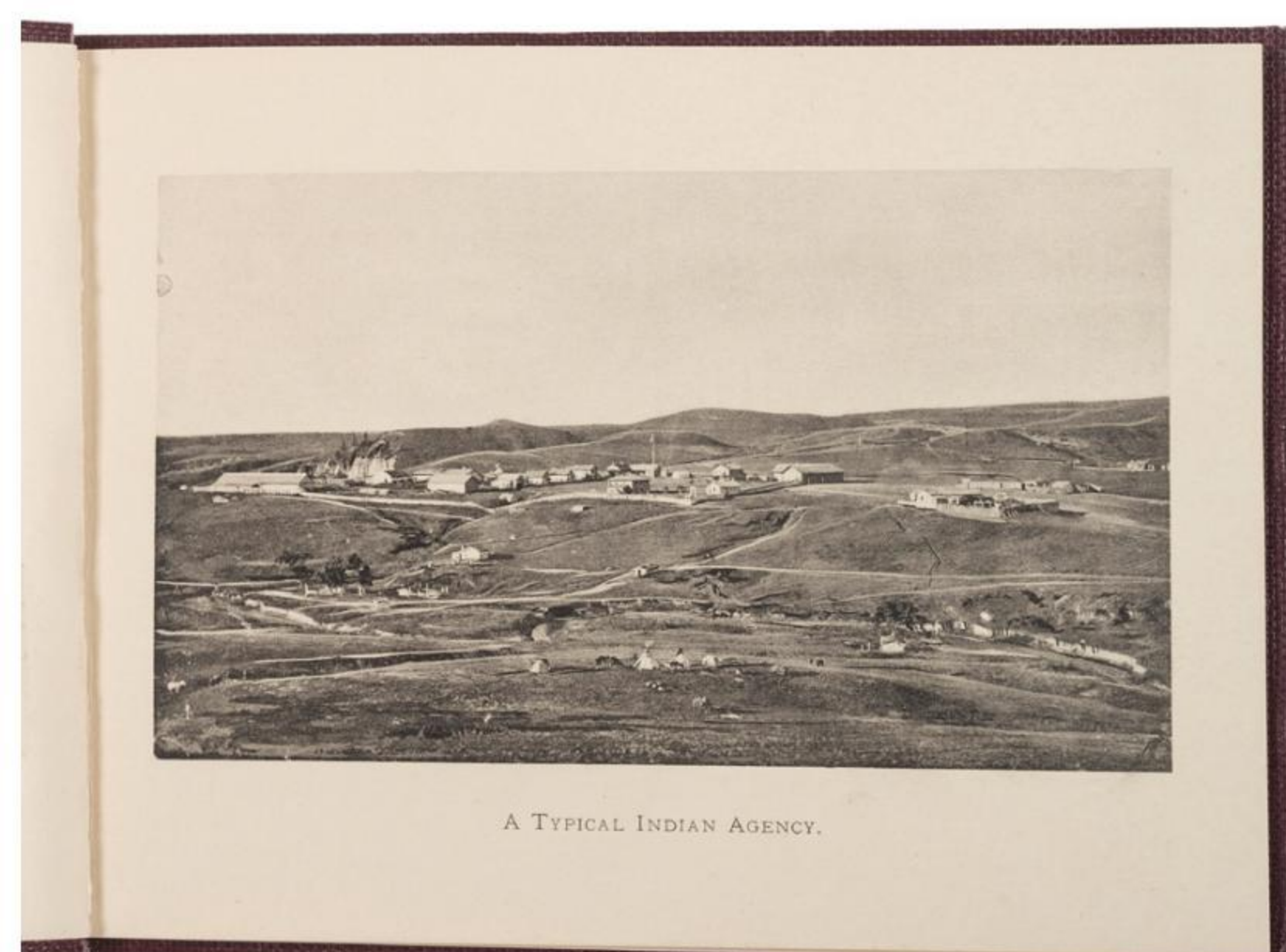
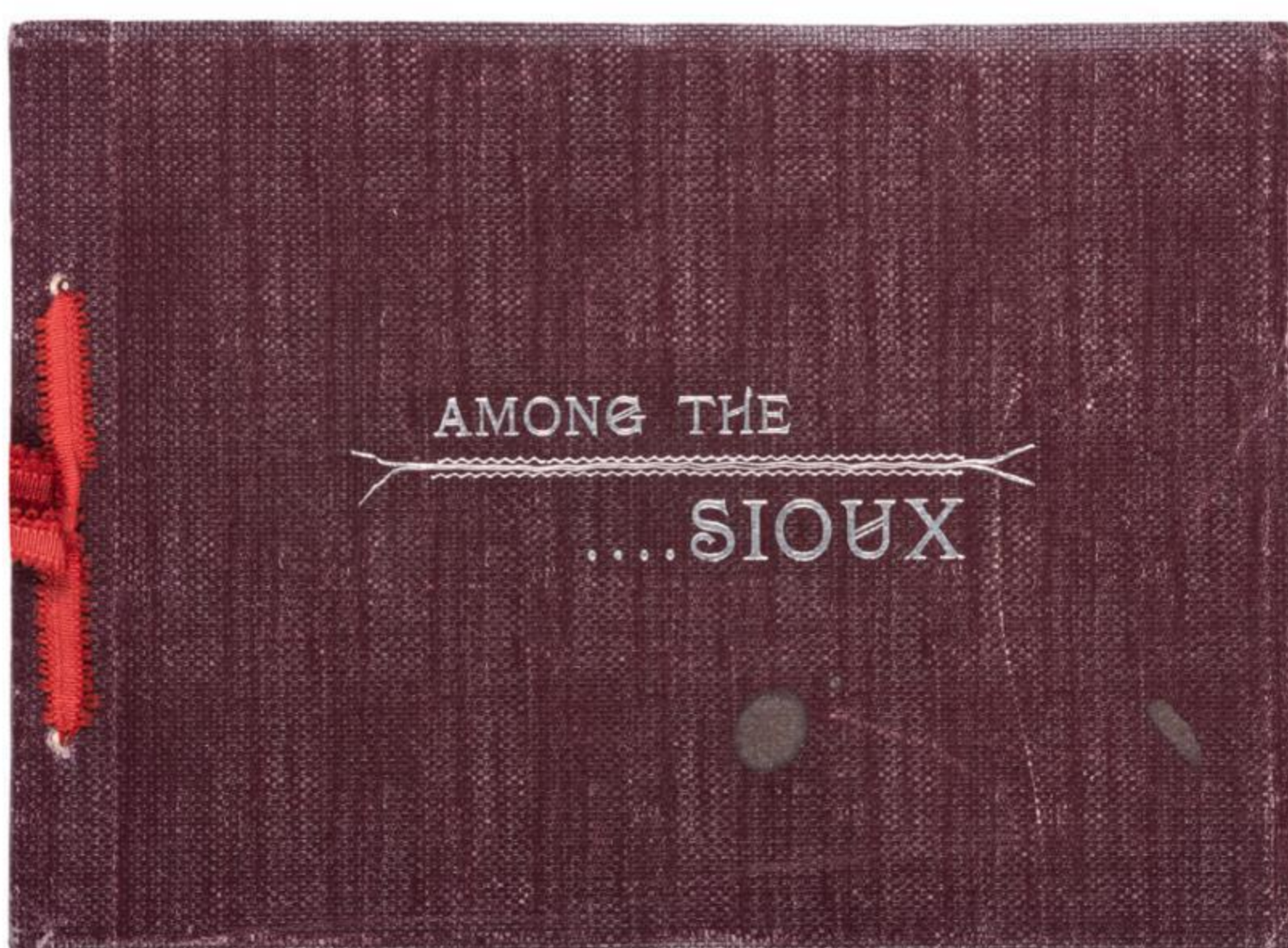


203  
[NATIVE AMERICANS]. GRABILL, John C.H. (1849-1903), photographer. *What's Left of Big Foot's Band at Hostile Indian Camp*. Chicago: 16 January 1891.

9 1/8 x 7 1/4 in. albumen photograph on cardstock mount (light spotting to image; mount with spotting, surface soiling and wear edges and corners). Image numbered, titled, and credited in the negative: "3632. 'What's Left of Big Foot's Band' at Hostile Indian Camp, Jan. 16, '91. Photo and copyright '91 by Grabill." Grabill's Chicago Portrait and View Co. imprint on mount recto.

A small group of survivors of the Wounded Knee Massacre, including many women and children, sit and stand in front of tipis, some with blankets wrapped around them.

\$500 - 700



204  
[NATIVE AMERICANS]. ANDERSON, John Alvin (1869-1948). *Among the Sioux*. Rosebud Agency, SD: J.A. Anderson, 1896.

Oblong 16mo (161 x 125 mm). 16 photographic plates, including 4 composites. (Very minor toning.) Original publisher's flexible maroon cloth wrappers with silver gilt lettering, red ribbon tie (light wear to cloth, a few spots of residue).

FIRST EDITION photographic booklet published by Anderson in an effort to present an "accurate and reliable" portrayal of "the manners, customs, home-life, progress and development" at the Rosebud Agency. RARE: Online records indicate no copies have ever sold at auction; OCLC locates only 4 copies.

\$500 - 700





205

[NATIVE AMERICANS]. SOULE, William S. (1836-1908), photographer. A group of 2 cabinet cards, incl. early portrait of Big Tree. Fort Sill, Indian Territory: ca 1867-1870s.

4 x 6 in. cabinet cards, or smaller, on cardstock mounts (toning, some spotting; some edge/corner wear and residue, staining to mount versos). Although both photographs were produced by William S. Soule, only one bears his Fort Sill, Indian Territory imprint on verso.

Featured subjects include: "Big Tree Kiowa Chief" (identified in period ink on recto, sticker from the University of Chicago Smart Gallery on verso). – "Pacer" (few nicks to surface of print). Soule's studio imprint on verso.

\$1,000 - 1,500

205A

[NATIVE AMERICANS]. SOULE, William S. (1836-1908), photographer. A group of 2 cabinet cards of Comanche subjects. Fort Sill, Indian Territory: ca 1867-1870s.

4 x 6 in. cabinet cards, or smaller, on cardstock mounts (toning, minimal spotting; some edge/corner wear and residue, staining to mount versos). Although both photographs were produced by William S. Soule, they do not include his Fort Sill, Indian Territory imprint. Both subjects are identified in period ink on mount recto. Each with stickers from the University of Chicago Smart Gallery on verso.

Featured subjects include: "Comanche Brave." – "Comanche Warrior."

\$1,000 - 1,500



205B

[NATIVE AMERICANS]. SOULE, William S. (1836-1908), photographer. A group of 2 cabinet cards of Native American women and children. Fort Sill, Indian Territory: ca 1867-1870s.

4 x 6 in. cabinet cards, or smaller, on cardstock mounts (toning, light staining; some edge/corner wear and residue, staining to mount versos). Although both photographs were produced by William S. Soule, only one bears his Fort Sill, Indian Territory imprint on verso.

Featured subjects include: "Wichita Squaws" (identified in period ink on recto, sticker from the University of Chicago Smart Gallery on verso). – "Children of Esse has it" (few nicks to surface of print). Soule's studio imprint on verso.

\$600 - 800



206

[NATIVE AMERICANS]. SOULE, William S. (1836-1908), photographer. Photograph of a Kiowa Camp. [Fort Sill, Indian Territory]: ca 1870.

7 7/8 x 5 1/2 in. albumen photograph on 9 1/2 x 8 1/4 in. cardstock mount (toning to print, some spotting; residue to lower margin of mount, crease to lower left corner of mount, toning and spotting to verso). Signed by Soule in the negative, lower left. A Kiowa family is shown sitting outside a buffalo skin tipi, with a meat drying rack and tipis in the background.

\$1,000 - 1,500



[WESTERN AMERICANA]. HILLERS, John Karl (1843-1925) & BEAMAN, Elias Ocott (active 1870s), photographers. A set of 55 Powell Survey stereoviews from the series *Indians of the Colorado Valley*. Various publishers, ca 1874.

A collection of 55 ethnographic stereoviews from a series *Indians of the Colorado River* from the J.W. Powell Surveys for the US Topographical and Geological Survey of the Colorado Valley. All images by John "Jack" Hillers, with the exception of #39-40, & 75 by Elias Ocott Beaman. Various publishers: Washington DC: J.F. Jarvis (#2-5, 11, 13, 18-21, 23, 28, 34, 39-41, 46, 53, 57, 60, 70-72, 75, 77, 82, 85); New York: William B. Holmes (43, 58); New York: H. Robes & Co. (69); others without publisher statement. Each mounted on yellow cardstock mount with "U.S. Topographic and Geological Survey of the Colorado River of the West by J.W. Powell and A.H. Thompson" printed on the recto in red, except for #14, 32, 90, 104, & 105 on blank yellow mounts, and #9 & 17 on yellow mounts from a different series ("Views among the Rocky Mountains of Colorado."). Three (#7, 14, 80) without printed labels to versos. Six with verso labels marked "Department of the Interior, U.S. Geographical and Geological Survey of the Rocky Mountain Region, J.W. Powell, Geologist in charge," (#9, 17, 32, 90, 104, 105), corresponding largely to those with alternate mounts. Many with exceptional tonality, occasional fading, wear to mounts. *Provenance*: Iroquois Indian Variety Store, Niagara Falls, NY: 27, 48, 54, 73.

John Wesley Powell (1834-1902) and his assistant Almon Harris Thompson (1839-1906) conducted several geographic surveys down the Green and Colorado rivers in Wyoming, and Utah from 1871 through 1874. Though the project was geologic in scope, the researchers had frequent interactions with the local Native Americans captured in these images. Most were taken by John Karl Hillers who was originally hired as a boathand for Powell's second expedition in 1871. He began to assist survey photographers E.O. Beaman (#39-40, 75) and later James Fennemore. By the next season in 1872, Hillers had become the expedition's chief photographer. He continued to explore the West working for the Bureau of Ethnology, the Geological Survey, and the USGS, assembling nearly 23,000 negatives until his retirement in 1900.

#### Complete list of sub-series and stereoviews:

##### **Kai-vav-its, a tribe of the Pai Utes living on the**

**Kaibab Plateau near the Grand Canon of the Colorado in Northern Arizona:** 2 Group of Men in Full Dress. – 3 Chu-ar-ru-um-peak and his Friends. – 4 Chu-ar-ru-um-peak Shooting a Rabbit. – 5 U-wa, Wife of Chu-ar-ru-um-peak, Chief of the Kai-vav-its. – 6 U-wa on a Rock. – [7 Woman Grinding]. (Lacking printed label, period inscription "indian lodge grinding meal"). – 8 Ku-ra-tu. (Period inscription "John S. Davis.") – 9 The Empty Cradle. – 11 Ta-vo-kok-i, or The Circle Dance. (Summer Costume). – 13 The Basket Maker. – [14 Group of Women in Full Dress]. (Lacking printed label, title from period ink inscription to verso; additional inscription "A.S. Hooker No. 545"). – 17 Ka-ni-ga, The Camp Ground. – 18 Pile of Little Indians. – 19 Game of Wolf and Deer. – 20 "One-little Two-little Three-little Injuns." – 21 The Water Carriers. – 23 The Mother. – 25 Mounted Indians. – 27 Won-si-vu, or Young Antelope. – 28 Won-si-vu and Ku-ra-tu. – 30 Ku-ra-tu at Rest. – 32 The Necklace. – 34 The Game of Ni-aung-pi-kai. – 39 In Council. – 40 "At Home."

**U-ai Nu-ints, a tribe of Indians living on the Rio Virgen, a tributary of the Colorado in Southern Utah:** 41 Moak Shin-au-av, Chief of the U-ai Nu-ints. – 43 Nu-nu-shi-unt, The Dreamer. – 46 Mo-kwi-uk and his Daughter. – 48 Mon-su and Su-vu-it.

**Mo-a-pa-ri-ats, a tribe of Indians inhabiting the Valley of the Mo-a-pa, a tributary of the Rio Virgen in Southern Nevada:** 53 Wu-nav-ai Gathering Seeds – 54 Tau-um-pu-gaip, Sub-Chief of the Mo-a-pa-ri-ats. – 57 "Five and Three are Eight." – 58 Met on the Road. – 60 Cutting Fringe.

**Nu-a-gun-tits, a tribe of Indians living at the Ve-gas or Meadows in Southwestern Nevada:** 69 E-nu-ints-i-gaip, or One of the Ancients. – 70 Two "Old Boys." – 71 The Old Gamblers – 72 Ka-ni – 73 Ka-ni sleeping (Printed label from Kai-vav-its, title in contemporary ink inscription).

**U-in-ta Utes, a tribe of Indians living in U-in-ta Valley on the Western Slope of the Wasatch Mountains, in Utah:** 75 Indian Lodge. – 77 Breaking Up Camp.

**Shi-ni-mos:** [80 Terraced Houses in Oraibi]. (Modern pencil inscription with title to verso). – 82 The Chiefs House, in the Town of Oraibi. – 85 House of Tal-ti, Chief of the Council, in the town of Oraibi.

**U-in-tats, Living in the U-in-ta Valley, on the Western Slope of the Wasatch Mountains, in Utah:** 90 Home of Ta-vah-puts. – 92 Nau-no-kwits and Ku-ri-en. – 93 Tau-ruv (wife of Won-ro-an) in Full Dress. – 94 Tau-ruv sitting. – 100 Indian Boy and his Dog. – 104 The Maiden. – 105 Indian Girl on Horseback. – 106 Babe in Cradle. – 111 The Watch-Tower. – 115 Met at the Spring. – 116 The present of a Necklace.

\$5,000 - 7,000





208

[NATIVE AMERICANS]. BOSTON, Jacob A., photographer. Four cabinet cards presenting a photographic study of Southern Ute Chief Ignacio. Durango, CO: ca 1890.

3 7/8 x 5 1/2 in. cabinet photographs on cardstock mounts (rich tonality; some edge and corner wear to mounts, some surface loss to green mount). Each with photographer's imprint on recto.

A series of 4 photographs providing front, back, right and left profile views of Southern Ute Chief Ignacio, leader of the Weeminuche, wearing an "Indian Police" badge.

The Southern Utes never had a chief that represented all bands. During the 1860s, Ouray (Tabeguache) represented several Ute bands during negotiations with Federal representatives, but he had not been selected for this role and was recognized primarily by the government. Southern Utes did not like Ouray's decisions and chose to follow Ignacio (Weeminuche). Initially, Southern Utes were to be moved to a section of their lands, and a Southern Ute Agency established, the rest of the land having been ceded to the US. However, the agency never materialized and the government decided to move the Utes to Colorado. Ute bands in New Mexico did not want to leave, and later negotiations fell to Ignacio. Eventually the people did move to the Los Pinos River Agency in southern Colorado, which later became the town of Ignacio.

Our sincere thanks to Mike Cowdrey for providing information regarding this group of cabinet cards.

\$2,000 - 3,000



209

[NATIVE AMERICAN]. SAVAGE, Charles R. (1832-1909), photographer. *Baptism of 130 Indians of the Shebit Nation at St. George, by the Mormons.* Salt Lake City, UT: ca 1870s.

6 1/4 x 3 3/4 in. stereoview on cardstock mount (light toning and spotting, with wear to edges and corners). Verso bears applied paper label featuring photographer's information, image title, and series title, "Views of the Great West from the Missouri River to the Pacific Ocean / Utah Series."

"Shebit Nation" here refers to the Shivwit band of Southern Paiutes. Featured at the center of the image is Daniel McArthur, President of the St. George Stake of the Mormon Church in Utah, standing up to his knees in a pool of water with an unidentified male Paiute subject. Numerous other Paiute subjects watch from the hillside above. Sheriff Augustus P. Hardy stands on a small ledge to the right, with his hand on his lapel. Source: Alfred L. Bush and Lee Clark Mitchell, *The Photograph and the American Indian* (p. 55).

\$1,000 - 1,500



**Dudley P. Flanders**, based in Los Angeles, visited Arizona Territory for about ten months between December, 1873 and October, 1874. Jeremy Rowe has meticulously documented Flanders' trip and compiled a list of all known negatives (see [Vintagephoto.com](http://Vintagephoto.com)).



210

[NATIVE AMERICANS]. FLANDERS, D.P, photographer. Stereoview of Eskiminzin and band at Camp Grant. Arizona: [1874].

6 3/8 x 3 1/8 in. stereoview on cardstock mount (toning, minor corner creasing, and some areas of soiling/discoloration to prints; wear and minor creasing to mount edges and corners). Flanders' "Trip Through Arizona" imprint on verso, along with pencil inscription to left reading, "Soldiers and Eskiminzin after capture & return to San Carlos." Armed soldiers of the US 5th Cavalry stand in a row behind a group of Apache subjects, pictured sitting and reclining on the ground in front of the guard house. Captain Gordon is also featured in the view.

This view, number 80 in Flanders' series, was probably taken in the fall of 1874, and is one of a collection of images that documents the beginnings of General George Crook's campaign against Apache insurgents. Eskiminzin's band had surrendered at Camp Grant only months earlier, in April 1874.

\$600 - 800

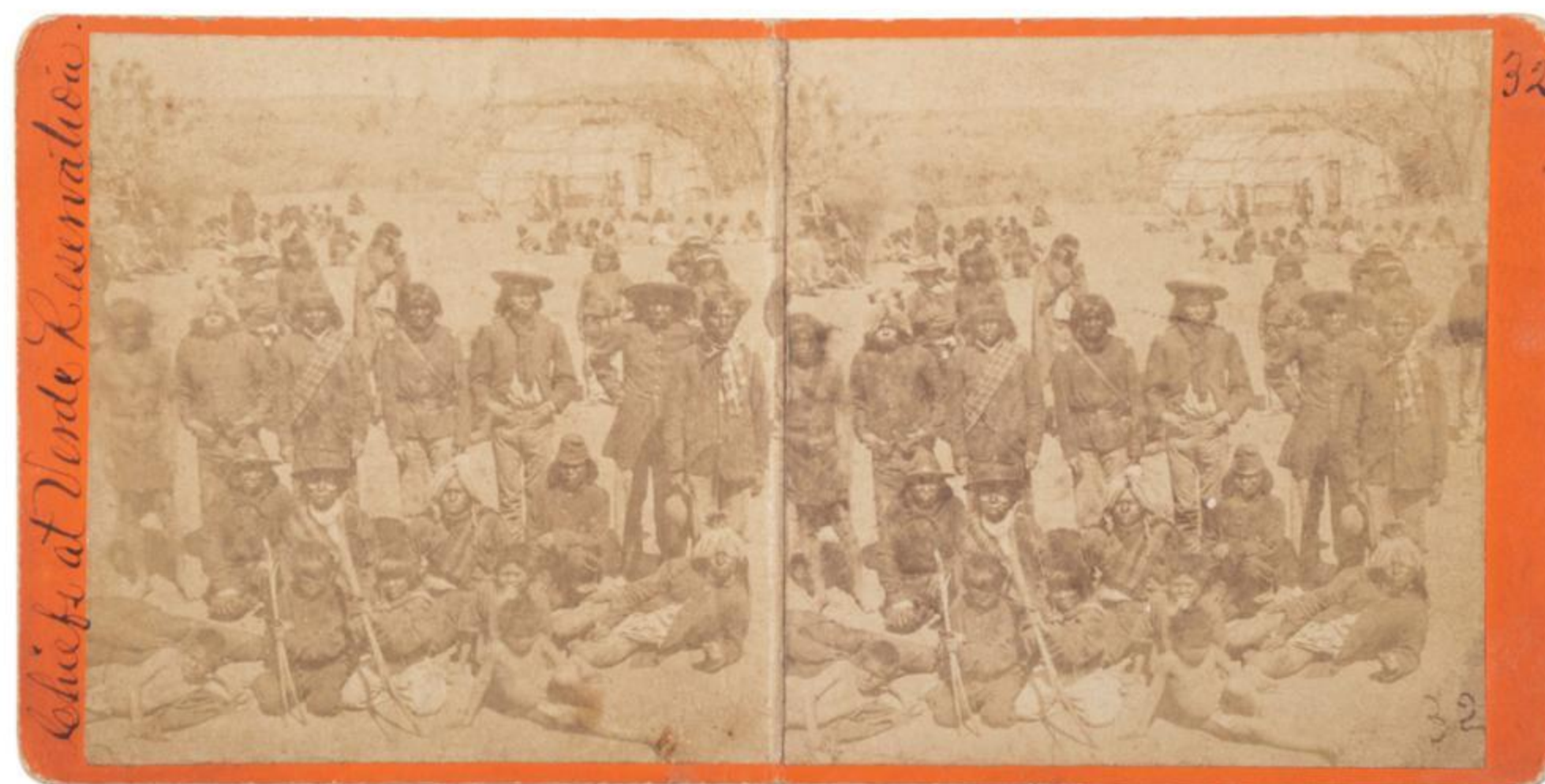
211

[NATIVE AMERICANS]. FLANDERS & PENELON, photographers. *Chiefs at Verde Reservation*. Arizona: [Spring 1874].

6 1/4 x 3 1/4 in. stereoview on cardstock mount (toning and soiling to prints, with significant vertical crease extending between prints and affecting mount; wear to mount edges and corners). Image titled and numbered in ink on mount recto: "Chiefs at Verde Reservation / 32." Image also numbered in the negative, lower right. Verso bears Flanders & Penelon imprint. Tonto and Yavapai Apache subjects pose in rows for the camera, while numerous other subjects sit and stand near a wickiup visible in the background.

Likely taken in the spring of 1874. An alternate title listed for this view in Flanders' series is "Squaws at Verde Reservation."

\$300 - 400

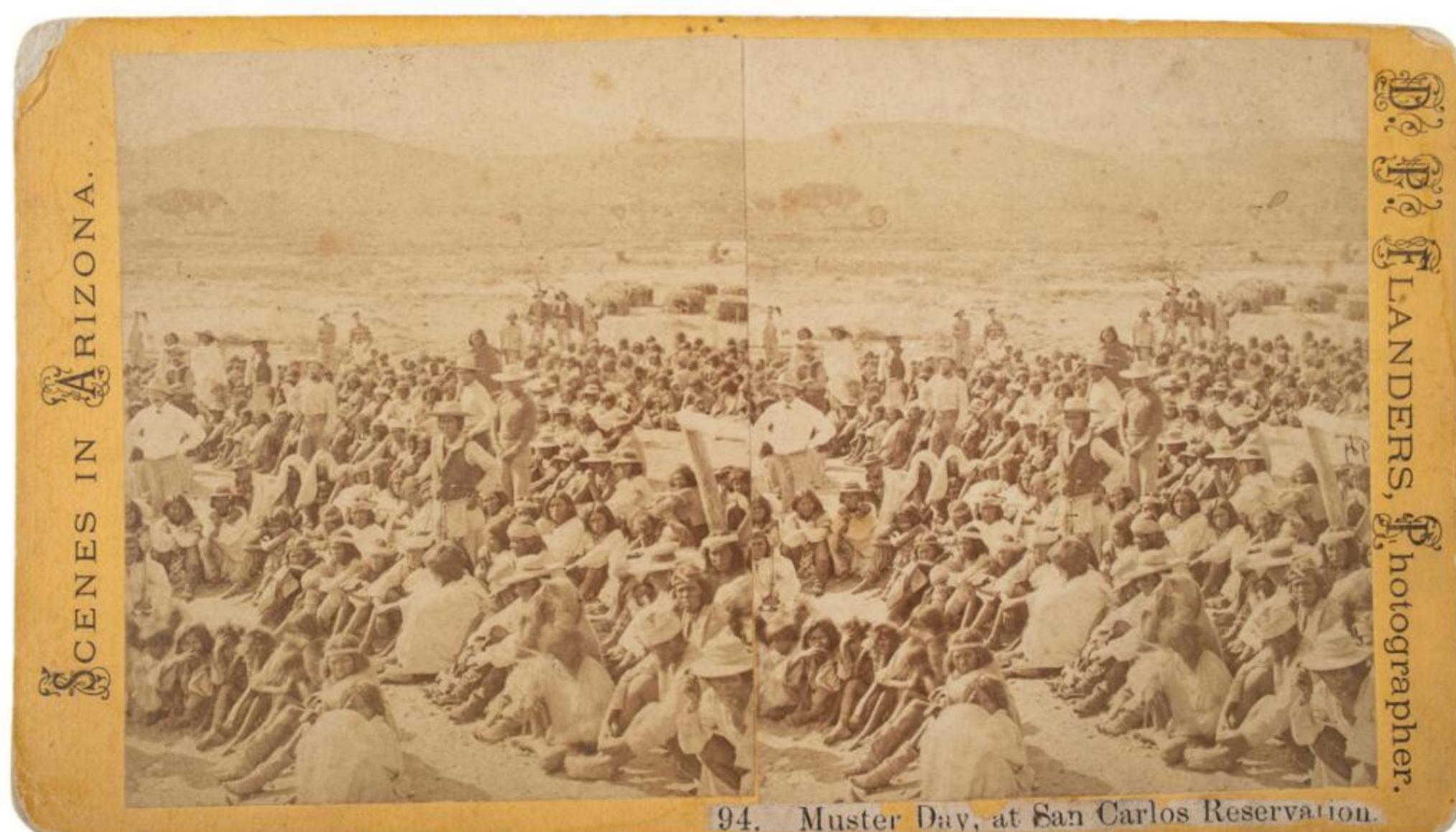


212

[NATIVE AMERICANS]. FLANDERS, D.P, photographer. *Muster Day, at San Carlos Reservation*. Arizona: [Summer 1874].

6 x 3 5/8 in. stereoview on cardstock mount (toning and some spotting to print; corner and edge wear to mount). Flanders' imprint and series title, "Scenes in Arizona" featured on mount recto. Image number and title printed on applied paper label below image: "94. Muster Day, at San Carlos Reservation." A large crowd of Native American subjects are pictured sitting on the ground awaiting the distribution of rations at San Carlos. Tribes represented include Mohave, Yuma, and Apache bands (Arivaioa, Chiricahua, Coyoterto, Mimbreno, Mogollon, Pinaleno, San Carlos, Tonto, and Tsiladen). Likely taken July - August, 1874.

\$500 - 700





213

[NATIVE AMERICANS]. FLANDERS, D.P, photographer. *Casadora and wives, Chief at San Carlos. Arizona*: [Summer 1874].

6 1/4 x 3 5/8 in. stereoview on cardstock mount (toning, some soiling to print and mount; corner/edge wear to mount, light vertical crease through center of mount). Recto features D.P Flanders' imprint, series title, "Scenes in Arizona," and image number and title printed on applied paper label in lower margin.

A studio portrait of Casadora, sub chief of the Arivaipa Apaches under Geronimo, posed with his four wives.

\$600 - 800



After completing his photography apprenticeship in Germany at the age of 15, **Henry Buehman** journeyed to the American West, where he worked and traveled before settling in Tucson, Arizona Territory. There he purchased a portrait studio and established a photography business, quickly becoming the premier photographer in Tucson and in the Territory. Buehman periodically traveled through the surrounding areas, which allowed him to compile a large portfolio that included Native American and scenic images as well as his portraiture. In addition to his success as a photographer, Buehman eventually served as mayor of Tucson from 1895-1899.



214

[NATIVE AMERICANS]. BUEHMAN, Henry (1851-1912), photographer. *Agt. Clum, Diablo & Eskiminzin. Tucson, AZ*: [1875].

6 3/16 x 3 1/8 in. stereoview on cardstock mount (toning, soiling, and some abrading and wear to prints; soiling and wear to mount edges and corners). Verso feature's Buehman's "Scenes in Arizona" imprint with blank field for image number accomplished in manuscript: "50" and title inscribed below: "Agt Clum, Diablo & Eskiminzin." John Clum stands at center, flanked by Apaches Diablo and Eskiminzin, each resting one hand on Clum's shoulder. Clum wears fringed shirt and pants with gauntlets. Notably, Diablo wears a Model 1851 eagle belt plate.

John Clum (1851-1932) was a major figure in the development of Arizona, serving as Indian Agent for the San Carlos Apache Indian Reservation from 1874-1877, Mayor of Tombstone beginning in 1881, and publisher and editor of the *Tombstone Epitaph* from 1880-1882.

Eskiminzin (1828-1894) was born a Pinal Apache but married into the Aravaipa and became their principal chief. He was a proponent of peace who approached US Army Lieutenant Royal Whitman in 1871, asking that the Apache be allowed to stay where they could grow their native agave, rather than be moved to the White Mountain Reservation. Settlers responded to Apache raids that year with force, killing as many as 150 of Eskiminzin's people and enslaving Apache children. President Ulysses Grant ordered a trial for the settlers, but they were acquitted in December of 1871. Eskiminzin's people were subsequently moved to the San Carlos Reservation on the Gila River in Arizona.

\$2,000 - 3,000



215

[NATIVE AMERICANS]. BUEHMAN, Henry (1851-1912), photographer. *Apache Group*.

6 1/8 x 3 3/4 in. stereoview on cardstock mount (toning, some spotting/streaking to print; corner and edge wear, some soiling to mount). Photographer's imprint and series title, "Arizona Scenes" on mount recto. Verso with image number and caption inscribed in ink: "85 / Apache Group."

A studio portrait of three armed Apache scouts, including Turkey at left.

\$400 - 600





216

[NATIVE AMERICANS]. BUEHMAN, Henry (1851-1912), photographer. Stereoview of a group of Apache Scouts. Tucson, AZ: ca 1880-85.

6 1/8 x 3 5/8 in. stereoview on cardstock mount (toning, soiling, and some scattered abrasions to prints; soiling and wear to mount edges and corners). Photographer's imprint and series title, "Arizona Scenes," on mount recto. Verso with inscribed caption, "Apache Scouts / US soldiers." Image numbered "90" in the negative. Subjects pose in three rows, wearing western-style shirts and pants along with beaded necklaces.

\$400 - 600

217

[NATIVE AMERICANS]. BUEHMAN, Henry (1851-1912), photographer. Stereoview of Apache police at San Carlos Reservation. Ca 1870s.

6 1/8 x 3 3/4 in. stereoview on cardstock mount (toning, some fading; light edge and corner wear to mount). Photographer's imprint and series title, "Arizona Scenes" on mount recto. Verso with penciled caption: "San Carlos."

An outdoor view of a white male posed with a group of 18 Native American subjects who may represent the Apache police at San Carlos Reservation. Buehman is known to have made photographs of police in the mid 1870s.

\$800 - 1,000



218

[NATIVE AMERICANS]. BUEHMAN & HARTWELL, photographers. Stereoview of Apache Indians at San Carlos Reservation. Tucson, AZ: ca 1880s.

6 1/4 x 3 5/8 in. stereoview on cardstock mount (even toning, light soiling; light edge and corner wear to mount). Photographers' imprint and series title, "Arizona Scenery" on mount recto. Verso with penciled caption: "Friendly Indians at Tucson, Arizona Territory."

Buehman began working with F.A. Hartwell in 1881, and by 1883, they had formed a full partnership. Soon after, photographs produced by the studio included the "Buehman & Hartwell" imprint, indicating that this image was taken ca 1883 or after.

\$300 - 400





**George H. Rothrock** was born in Missouri but grew up mostly in California after his family settled on a ranch near Marysville. He operated his first photography studio with fellow photographer William Houghton in Bakersfield, California from 1870-1875, and he opened Phoenix's first photography studio in the fall of 1877 after his photographic exploration of the territory including stops at Fort Bowie, Solomonville, the San Carlos reservation, Fort Apache, Fort Verde, and other fascinating locales in the region. Rothrock moved to Tempe in 1893 and largely gave up the photography business soon after that. His body of work is immense, capturing and telling the story of Arizona Territory and its inhabitants as the century and its long-fought Indian Wars drew near a close. See Rowe, Jeremy. *Arizona Stereographs 1865 to 1930*. Nevada City: Carl Mautz Publishing, 2014.

219

[NATIVE AMERICANS]. ROTHROCK & CATTON, photographers. *Cu-din-e-yo, Apache Indian*. Phoenix, Arizona Territory: ca early 1880s.

6 1/8 x 3 5/8 in. stereoview on cardstock mount (some minor spots of discoloration and wear to image, particularly upper edge of left print; significant wear to mount edges and corners). Verso features Rothrock and Catton's "Arizona Scenery" imprint (Catton's name abraded from mount) with image number and title inscribed in ink below: "No 51" and "Cu-din-e-yo, Apache Indian," respectively. Subject crouches in a studio amidst cacti and other desert flora, holding a bow and arrow as if to shoot.

\$300 - 400



220

[NATIVE AMERICANS]. ROTHROCK, G.H. (1843-1924), photographer. *Apache Scout Es-kun-il-je-ha*. [Phoenix, AZ].

6 1/16 x 3 3/16 in. stereoview on cardstock mount (toning and some light spotting; wear to mount edges and corners). Rothrock's imprint and series title "Arizona Scenery" featured on mount recto. Image number and title inscribed in ink on verso, "52 / Apache Scout Es-kun-il-ja (sic)." Subject stands in a studio, surrounded by desert flora, holding the barrel of a rifle pointed upward and wearing a pair of boots.

\$300 - 400

221

[NATIVE AMERICANS]. ROTHROCK, G.H. (1843-1924), photographer. *Es-Koiw-in-tate, Apache Indian*. [Phoenix, AZ].

6 1/4 x 3 5/8 in. stereoview on cardstock mount (few scattered spots to prints; light soiling and wear to mount edges and corners). Verso with image title and number inscribed in ink: *Es-Koiw-in-tate Apach[e] Indian / 165.* An Apache scout crouches in front of an elaborately painted studio backdrop, holding and pointing his rifle off camera as if to shoot. Part of the rifle rests on a studio prop covered by a blanket.

\$900 - 1,200







222

[NATIVE AMERICANS]. ROTHROCK, G.H. (1843-1924), photographer. *Group of Apaches*. Phoenix, AZ.

6 x 3 7/8 in. stereoview on cardstock mount (spotting, soiling, and corner wear to prints; significant wear to mount edges and corners). Verso features Rothrock's "Arizona Scenery" imprint with blank fields for image number accomplished in manuscript: "170." Title inscribed beneath imprint: "Group of Apaches."

5 Apache subjects pose in front of a painted studio backdrop.

\$500 - 700

223

[NATIVE AMERICANS]. ROTHROCK, G.H. (1843-1924), photographer. *Indians Scouting*. Stereoview featuring Lieutenant John A. Rucker. [Phoenix, AZ].

6 x 3 3/16 in. stereoview on cardstock mount (toning to image, with soiling and wear to edges and corners of mount). Rothrock's imprint and series title "Arizona Scenery" printed on mount recto. Image number and title inscribed on verso: "29 / Indians Scouting." Armed scouts are featured crouching and aiming their weapons in various directions. Seated on the ground is Second Lieutenant John A. Rucker, commanding officer of Company C, 6th United States Cavalry.

Lieutenant Rucker met his demise when, in the summer of 1878, he and his scouts were stationed at Camp Supply in the Chiricahua Mountains. He and Lieutenant Austin Henely, commander of Company D of the same regiment, drowned as they attempted to cross White River Canyon after a monsoon. The next year Camp Supply was re-named Camp Rucker, and later Fort Rucker, in honor of the fallen lieutenant.

\$500 - 700



224

[NATIVE AMERICANS]. ROTHROCK, G.H. (1843-1924), photographer. *Apache Indian Skirmish*. [Phoenix, AZ].

6 1/16 x 3 3/16 in. stereoview on cardstock mount (toning, spotting, and some loss to image edges; mount with wear including some creasing and bits of loss to edges and corners). Rothrock's imprint and series title "Arizona Scenery" printed on mount recto. Image number and title inscribed on verso: "59[?] / Apache Indian Skirmish." Verso also bears marker inscription, "Helen's Dome," and various pencil inscriptions. Armed Apaches stand and crouch among shrubs and rocks spotting the landscape, holding up their weapons, some aiming as if to shoot.

\$500 - 700





225

[NATIVE AMERICANS]. ROTHROCK, G.H. (1843-1924), photographer. *Apache Police, San Carlos*. Phoenix, AZ.

6 1/8 x 3 13/16 in. stereoview on cardstock mount (even toning and light spotting to prints; light wear to mount edges and corners). Verso features Rothrock's "Arizona Scenery" imprint with blank field for image number accomplished in manuscript: "67," and with title inscribed below: "Apache Police San Carlos." Inscribed identification to noted western collector "Cora McNeil" also on verso. Subjects pose standing and kneeling in rows in front of a large brick wall, many armed with rifles.

\$1,000 - 1,500



226

[NATIVE AMERICANS]. ROTHROCK, G.H. (1843-1924), photographer. Stereoview of Apache scouts and officers in front of quarters, Camp Verde. [Phoenix, AZ].

6 1/4 x 3 1/4 in. stereoview on cardstock mount (left print lightly toned; mount with surface soiling and wear to edges and corners). Rothrock's imprint and series title "Arizona Scenery" featured on mount recto, along with penciled caption beneath image, "Camp Verde, Arizona." Verso bears multiple modern paper labels designating ownership of the photograph.

No. 89 from Rothrock's stereoview title listing, this view shows Apache scouts and officers in front of quarters at Camp Verde. One of the scouts crouched at front appears to be held at rifle point.

\$500 - 700

227

[NATIVE AMERICANS]. ROTHROCK, G.H. (1843-1924), photographer. *Pima Wickiups*. Phoenix, AZ.

6 3/16 x 3 3/4 in. stereoview on cardstock mount (light spotting to prints; soiling and wear to mount edges and corners). Rothrock's "Arizona Scenery" imprint with blank space for image number accomplished in manuscript: "176." Image title inscribed below: "Pima Wickiups." Numerous subjects pose around, atop, and in front of a wickiup structure.

\$400 - 600





**J.C. Burge** was first documented as a photographer in Arizona in April 1881, working as an operator at the Phoenix Gallery until moving to Prescott later that month. Over the following year, Burge worked as a traveling photographer in both Phoenix and Prescott before officially moving his studio to Prescott near the end of 1881. During that time, Burge produced stereoviews of Prescott, adjacent Fort Whipple, the Vulture Mine, and works in the Bradshaw Mountains. Two months after moving to Prescott, Burge again relocated his photographic business to Globe, where he produced images of the area including mining communities and the San Carlos Apache reservation.

By 1884, Burge and a new partner, itinerant photographer James Hildreth from Utah, ventured to Flagstaff, opening a gallery in “New Town” in June of 1884. Hildreth and Burge separated soon after. Burge also formed a temporary partnership with New Mexico photographer Ben Wittick. Together, Burge and Wittick traveled to the land of the Hopi, where they photographed the Hopi (“Moqui”) snake dance. They then sold views of Arizona and New Mexico at a temporary gallery in Flagstaff in 1885. Burge moved on to the mining town of Kingston, New Mexico in 1885, operating galleries in New Mexico and Texas over the next twelve years. (Information obtained from “The origins of J.C. Burge, early Arizona Territory photographer,” by Jeremy Rowe, Arizona Origins post, 22 May 2022.)



228  
[NATIVE AMERICANS]. BURGE, J.C. (ca 1839-1897), photographer. *Scouts, San Carlos, AT.* Early 1880s.

6 3/4 x 3 3/8 in. stereoview on cardstock mount (toning, some soiling, occasional spotting; corner/edge wear to, light vertical crease through mount). Recto with manuscript title in lower margin, verso with J.C. Burge’s imprint and series title, “Views of Arizona Scenery and the Apache Indians in their Native Wilds.”

An outdoor view of a group of approx. 30 Apache Scouts posed with rifles in hand.

\$1,000 - 1,500

229  
[NATIVE AMERICANS]. BURGE, J.C. (ca 1839-1897), photographer. Stereoview of Apaches bathing in the Gila. Globe City, AZ. Early 1880s.

6 5/8 x 3 1/4 in. stereoview on cardstock mount (toning, surface soiling, spotting, slight loss to bottom right corner of print; corner and edge wear to mount including damage to bottom edge, loss to lower right corner). Recto with faint penciled title in lower margin, verso with J.C. Burge’s imprint and series title, “Views of Arizona Scenery and the Apache Indians in their Native Wilds.”

\$400 - 600



230  
[NATIVE AMERICANS]. BURGE, J.C. (ca 1839-1897), photographer. *12th US Inf. Band. Whipple Bks. AT.* [Fort Whipple, Arizona Territory].

6 1/2 x 3 1/4 in. stereoview on cardstock mount (toning and spotting to image; wear to mount edges and corners). Caption inscribed in ink on mount recto. Verso with Burge’s series imprint and pencil inscription, “No. 21.”

\$300 - 400





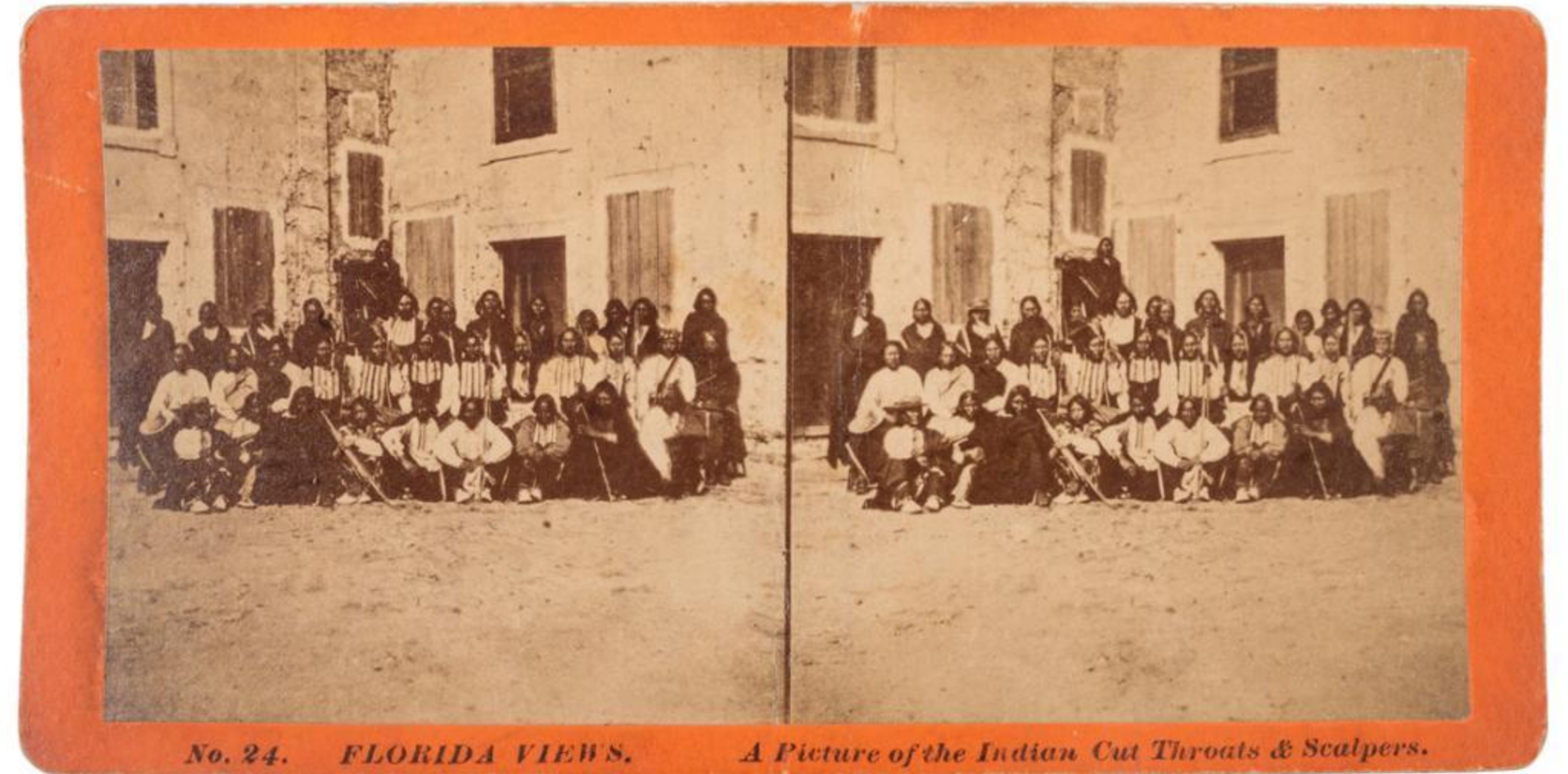
231

[NATIVE AMERICANS]. A picture of the Indian Cut Throats & Scalpers. St. Augustine, FL.

6 1/8 x 3 in. stereoview on cardstock mount (vertical crease through print and mount, just right of center). Image number and caption along with series title printed on mount recto: "No. 24. Florida Views. A Picture of the Indian Cut Throats & Scalpers." Verso bears printed text and pictorial advertisement for subscriptions to Professor C.J. Maynard's bi-monthly publication, the *Naturalist in Florida*.

This view captures a large group of Apaches pictured within the walls of what is almost certainly Fort Marion (now Castillo de San Marcos), in St. Augustine, Florida. They are likely being held as prisoners of war by the United States Government.

\$300 - 400



232

[NATIVE AMERICANS]. RANDALL, A. Frank, photographer. Boudoir card of Geronimo kneeling, holding an 1873 Springfield carbine rifle. Wilcox, Arizona Territory: 1885.

4 1/4 x 7 3/8 in. boudoir photograph on cardstock mount (toning, small chip near top left corner of print; mount with few scattered spots, some corner and edge wear). Ink caption on mount recto, "Geronimo War Chief Chiricahua Apaches," and verso with A. Frank Randall's Wilcox, Arizona Territory imprint and applied paper copyright.

\$1,500 - 2,500

233

[NATIVE AMERICANS]. FLY, C.S. (1849-1901), photographer. *Geronimo, Son and Two Picked Braves. Man with Long Rifle Geronimo*. Tombstone, AZ: 1886.

8 x 4 5/8 in. boudoir photograph on cardstock mount (even toning throughout image, with minor wear to mount edges and corners). Titled and numbered 174 in negative. Verso with Fly's Gallery stamp. From left to right, Yanozha, Geronimo's brother-in-law; Chappo, Geronimo's son from his 2nd wife; Fun, Geronimo's 2nd cousin; and Geronimo who holds a model 1873 Springfield Infantry rifle (Orden 2001: 13). Taken during the Crook conference in the Sierra Madres, 25-26 March 1886.

\$4,000 - 6,000







234  
[NATIVE AMERICAN]. [WITTICK, Ben, photographer]. Standing portrait of Mangas, Warm Spring Apache Chief, ca 1883.

4 3/8 x 7 1/2 in. silver gelatin photograph on cardstock mount (toning, few spots of damage/discoloration, some surface soiling, and wear to mount edges and corners). Numbered and captioned in the negative, "50e / Mangas, Warm Sprng Apcha Chief." Pencil inscriptions on verso identify Ben Wittick as the photographer and reference Bush & Mitchell's *The Photograph and the American Indian*. Image catalogued in Patricia Janis Broder's *Shadows on Glass: The Indian World of Ben Wittick* (Plate 4, p. 19) with variant negative caption.

Chief Mangas, son and namesake of the greatly respected Chiricahua Chief Mangas Coloradas, vowed to avenge his father when he was murdered at a United States camp in 1865. Mangas became a devoted leader of Apache resistance to the United States military, and went to Mexico with Geronimo in May of 1885. When Geronimo surrendered in September of 1886, Mangas and his followers hid in the mountains for weeks until their eventual capture and relocation.

\$500 - 700



235  
[NATIVE AMERICANS]. Boudoir card of three Apache men wearing loincloths.

4 1/4 x 7 1/4 in. boudoir photograph on cardstock mount (light surface scratches, wear to mount edges, residue from former paper label to mount recto lower margin and mount verso). A pencil inscription to the mount verso identifies the figures as Seri Indians of New Mexico, however, this information is incorrect.

Three Apache men stand with straight arms looking directly at the lens. Each wears a loincloth and headwraps. The center subject wears a neck scarf and hide boots, the other 2 figures are barefoot. One man also wears a beaded necklace and a circular pendant.

\$900 - 1,200



236  
[NATIVE AMERICANS]. HILLERS, John Karl. (1843-1925), photographer. Governor of Santa Clara. Ca 1879-1880.

7 3/8 x 9 1/8 in. albumen photograph on 8 x 10 in. mount (some toning, light soiling to print and mount; some corner wear to mount). Titled in the negative, lower left, and manuscript credit to Hillers on mount verso.

\$500 - 700





237

[NATIVE AMERICANS]. HELLER, Louis Herman (1839-1928), photographer. A group of 12 photographs of Modoc Indian prisoners. San Francisco, CA: Carleton Watkins, 1873.

2 7/8 x 4 in. albumen photographs, all on cardstock mounts (toning, some fading to prints), matted and framed, 19 1/2 x 21 in. Recto with printed identification/caption and copyright for Louis Herman Heller, a German-born photographer active in California in the early 1860s. By the early 1870s, he had opened a photography gallery in Ft. Jones, CA, and sought to capture scenes from the Modoc War, 1872-1873. He sold these negatives to Carleton Watkins, who then reissued the images under his own imprint, which these photographs all bear on verso.

Subjects include Captain Jack and family, Bogus Charley and family, Schonchin, Boston Charley, Black Jim, Curly-Headed Doctor, Steamboat Frank, a view of Shucknasty Jim, Hooka Jim, Steamboat Frank, and Fairchild, a view of Interpreters for Peace Com. Arteni Chokus, Posey, and One-Eyed Dixie, and the "Lost River Murderers," including Curly-Headed Jack, Wheum, and Buckskin Doctor, all taken as prisoners during the war. Each photograph includes the following caption on recto: "I certify that L. HELLER has this day taken the Photographs of the above Modoc Indians, prisoners under my charge. / Capt. B.C. THROCKMORTON, 4th US Artillery, Officer of the Day. I am cognizant of the above fact. / GEN. JEFF. C. DAVIS, USA."

\$5,000 - 7,000





238  
[NATIVE AMERICANS]. ALBERTSTONE, R. and MOOSBAUER, L., photographers. A group of 2 boudoir photographs of Tlingit figures in traditional regalia. Sitka, Alaska: Reuben Albertstone & Co., ca 1890s.

2 boudoir photographs, 4 1/2 x 7 3/4 in. on cardstock mounts (toning, some fading, and light scattered spotting to prints; edge and corner wear to mounts). Each with verso imprint of "R. Albertstone / L. Moosbauer / Sitka View & Portrait Co. / Reuben Albertstone & Co. Proprietors. / Sitka, Alaska."

The first portrait includes penciled script on mount recto, "Dancing Costumes Sitka," and verso caption, "Dick the Dude at the Right." – The second portrait with penciled script on mount recto, "Indian chief in dancing costume, Sitka," and verso caption, "Step-Father of Flora Quick, Now Mrs. Orme (?)."

\$600 - 800

239  
[NATIVE AMERICANS]. STODDARD, Seneca Ray (1844-1917), photographer. A group of 2 photographs of Tlingit Chief Shakes totem poles and home, Fort Wrangell, Alaska.

6 1/2 x 8 1/2 in. albumen photograph on slightly larger mount (image has lightened a bit, even toning, few minor stains/spots). Print copyrighted 1890 at lower right by S.R. Stoddard, Glens Falls [NY]. – 6 1/2 x 8 1/2 in. unmounted silver gelatin photograph, photographer unknown, with penciled caption on verso, "Chief Shakes Museum Wrangell," ca 1910 (even toning, few spots, light corner and edge wear to print).

Based in Glens Falls, NY, Seneca Ray Stoddard photographed scenes of life in the Adirondacks over a span of forty years, thus making his photograph of Chief Shakes' home and totem poles at Fort Wrangell, Alaska, a rare find.

\$500 - 700



240  
[NATIVE AMERICANS]. A group of 3 boudoir photographs of Chief Shakes Tlingit totem poles and house interior, Fort Wrangell, Alaska.

7 1/4 x 4 1/4 in. boudoir photographs on cardstock mounts (toning, scattered spotting, mounts with corner/edge wear and some areas of loss).

Includes the following titles, printed on mount or in negative: *Interior of Chief Shakes' House, Ft. Wrangle [sic]*. Portland, OR: Partridge Photo. – *Chief Shake's Totem Poles, Fort Wrangle [sic]*. Juneau, AK: Winter & Pond, 1895 (pinhole in top margin of mount, some corner loss to mount). With photographers' Juneau, AK, imprint on verso and a period notation, "This is Shakes himself - These are some of the old, much talked about totem poles at Alaska together with one of our 'Royal Bloods' Chief Shakes." – *Totom [sic] Poles*. L.A. Reid (surface abrasions and chipping to mount edges).

\$600 - 800





241  
[NATIVE AMERICANS]. CURTIS, Edward  
(1868-1952).  
North Pueblo at Taos. (Plate 546, portfolio  
16).

Photogravure, copyrighted 1925, image 15  
3/8 x 11 7/16 in. (21 7/8 x 17 3/4 in.  
sheet), on Holland Van Gelder or Japon  
vellum, float mounted, matted, and framed,  
crease to upper margin, not examined out of  
frame.

\$1,000 - 1,500

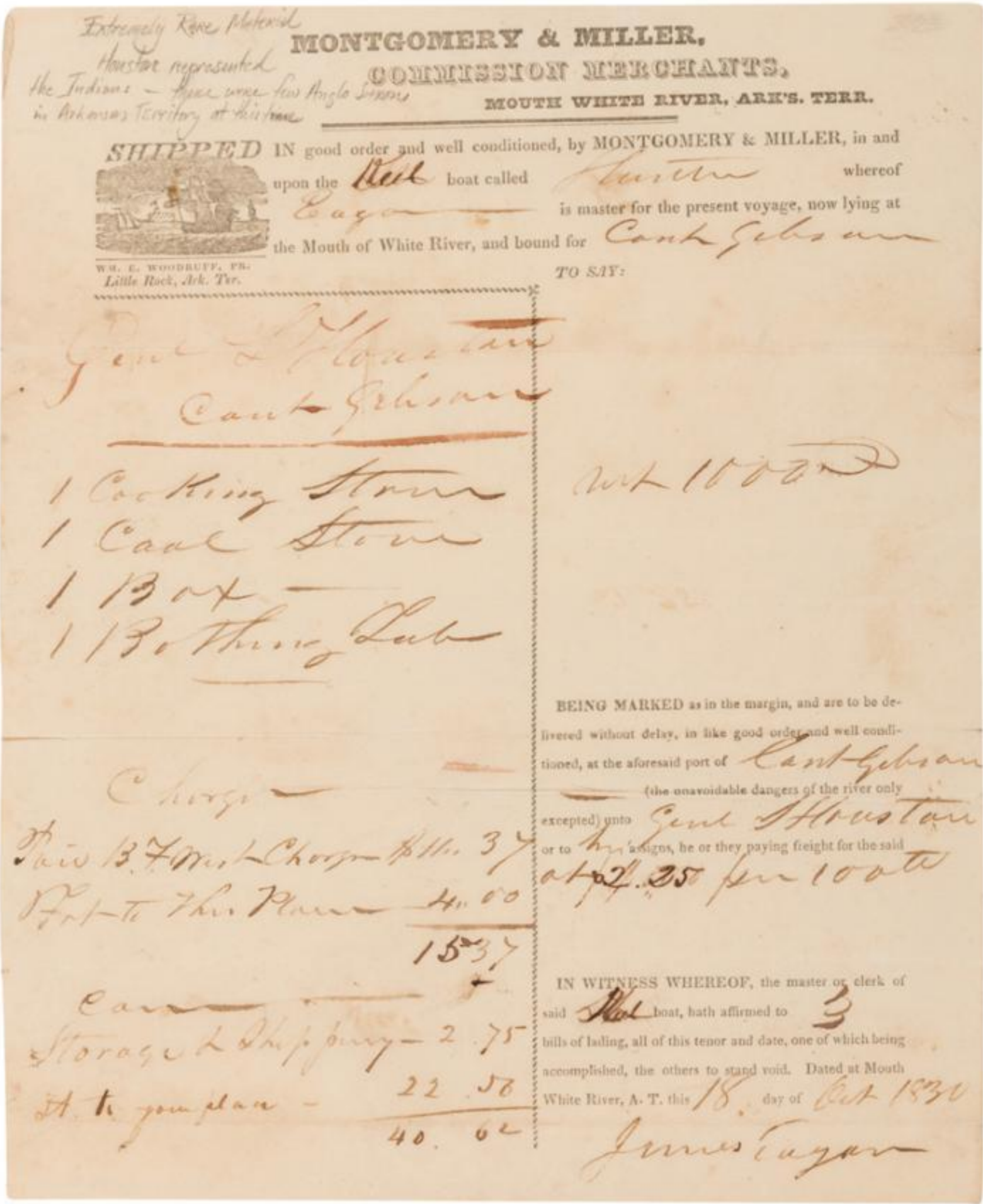


242  
CURTIS, Edward (1868-1952).  
Feast Day at Acoma (plate 565,  
portfolio 16)

Photogravure, copyrighted 1926, image  
15 3/8 x 11 7/16 in. (22 1/8 x 17 7/8  
in. sheet, on Holland Van Gelder or  
Japon vellum, float mounted, matted,  
and framed, crease to upper margin,  
not examined out of frame.

\$1,000 - 1,500





243

[HOUSTON, Sam]. Partly printed document accomplished in manuscript signed ("James Eagan"). 18 October 1830. *Montgomery & Miller, Commission Merchants, Mouth White River, Ark's. Terr.* Little Rock: Wm. E. Woodruff, [1830?].

1 page, 4to, woodcut of a ship upper margin, some minor browning. A printed bill of lading form for goods to be transported to General Sam Houston. With notes in Dorman David's hand in pencil upper left.

Relating to Sam Houston's three-year travels among the Cherokee Indians, where he fled after resigning as Governor of Tennessee. The bill of lading is for items sent to Houston at Cant [i.e. Fort] Gibson, where he had settled following his marriage to Diana Rogers Gentry. The shipment, likely intended to help Houston furnish a new home, included a cooking stove, a coal stove, and a bathing tub.

[With:] An accompanying autograph letter signed from Montgomery Miller to Sam Houston, 18 October 1830. A cover letter enclosing the bill of lading.

Property from the Collection of Dr. Brant Mittler

\$2,000 - 3,000

244

[TEXIANA]. *The South Carolinian, Extra.* Columbia, SC: A.H. & W.F. Pemberton, 8 July 1845.

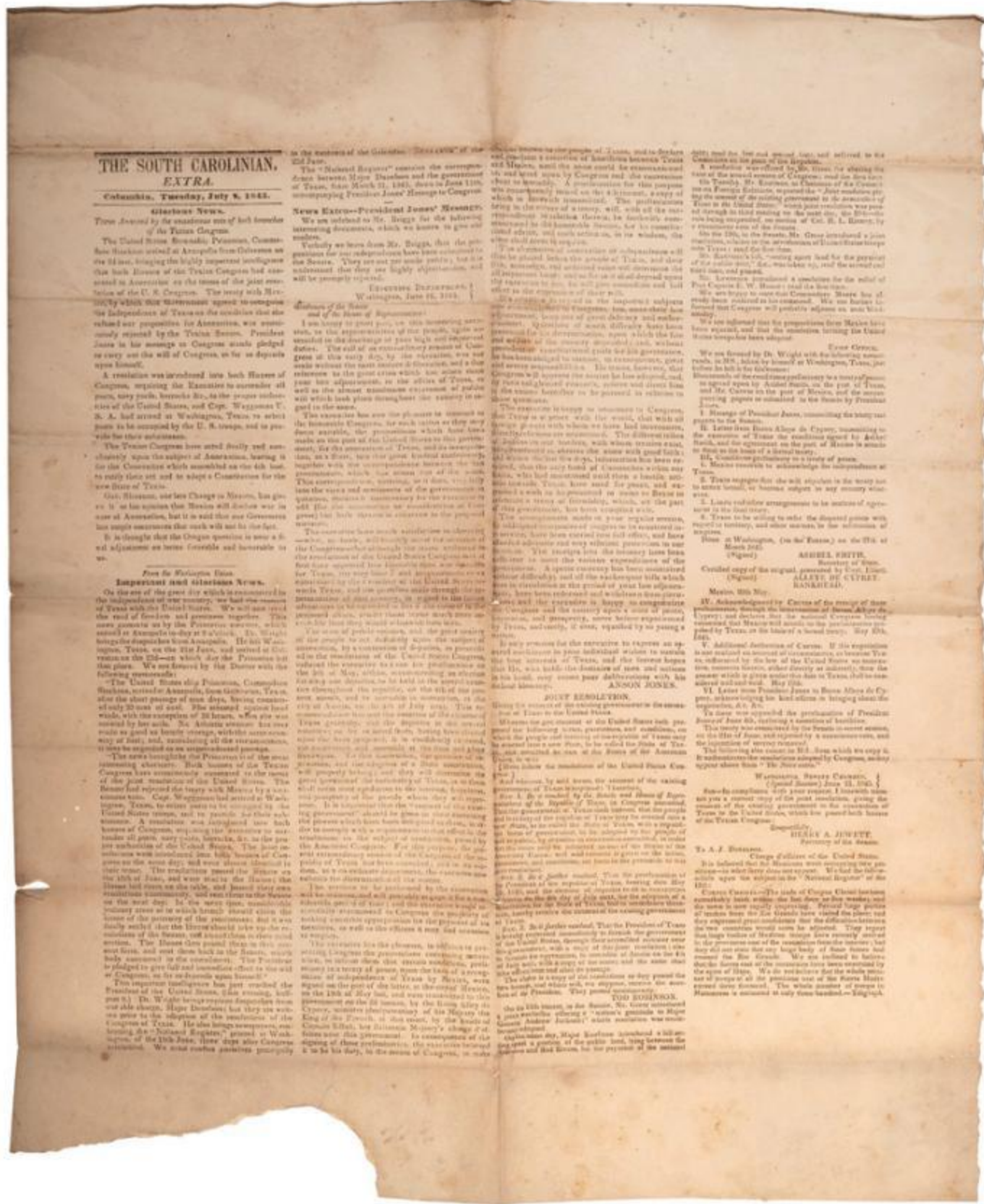
Broadside (17 1/8 x 14 in.). Title and imprint within double-rule border, 4 columns. (Creased, 5 1/4 in. tear with loss to blank lower margin, some light spotting.)

RARE CONTEMPORARY ACCOUNT OF THE ANNEXATION OF TEXAS

Reporting on the "Glorious News" of the unanimous vote of both branches of the Texan Congress to annex Texas. "The United States Steamship Princeton, Commodore Stockton arrived at Annapolis from Galveston on the 2d inst. bringing the highly important intelligence that both Houses of the Texian Congress had consented to Annexation on the terms of the joint resolution of the U.S. Congress."

Included are excerpts from the *Washington Union's* account of the annexation, and the text of President Anson Jones' message of 16 June 1845.

\$600 - 800



245

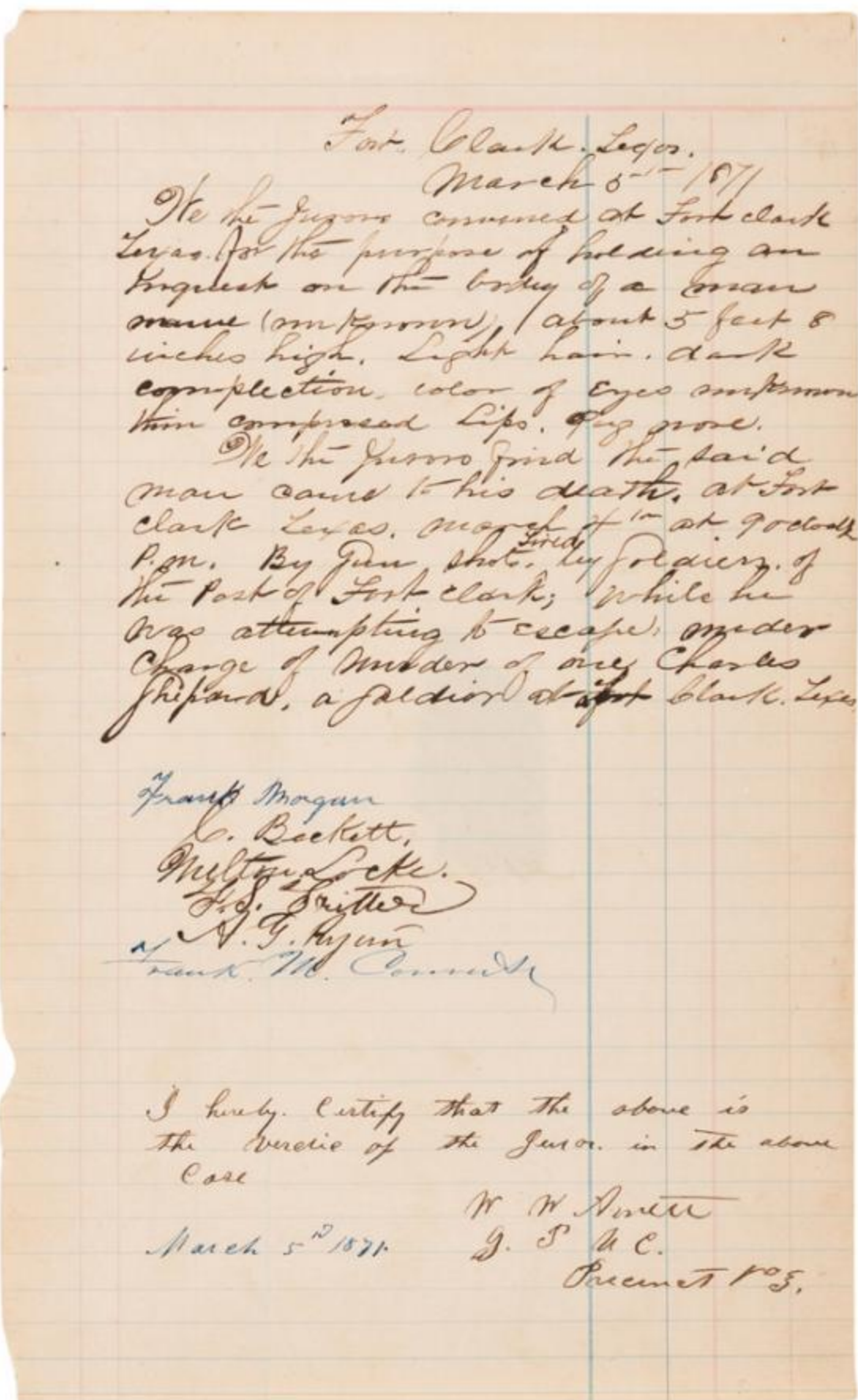
[TEXAS - CRIME]. Manuscript document signed by the jurors and certified by Justice of the Peace W.W. Arnett. Fort Clark, Texas, 5 March 1871.

1 page, 4to, on a ledger sheet, a few small losses to left margin.

"We the jurors find the said man came to his death...by gun shot fired by soldiers of the post of Fort Clark while he was attempting to escape." A jury's ruling, certifying that an unknown suspect was killed March 4 at 9 p.m. by soldiers of the fort while attempting to escape trial for murdering soldier Charles Shepard. William W. Arnett served as a private in Capt. John A. Veatch's company of Col. Peter H. Bell's regiment of Texas Mounted Volunteers during the Mexican War.

Property from the Collection of Dr. Brant Mittler

\$200 - 300





Yreka, Cal. Nov 10<sup>th</sup> 1887  
Dear Sister;  
I had directed that  
all letters for me should be retained  
at Idaho after 15<sup>th</sup> Sept ult., expecting  
to leave here for home on the 22<sup>nd</sup>  
of that month, but I am still  
lingering here, free of labor and  
care and still reluctant to start  
back. Being still fond of hunting,  
I have made a few trips to  
my old haunts in the Mts &  
lakes after deer, bear, and  
antelope; but lately I have turned  
to sport in the fields & in the streams  
near town - viz. greatly and much.  
Last year I sent from Idaho a pony  
to Madison for himself, boy, dog, gun,  
and he reached this place only  
since my arrival having been  
more than a year on his way.

Virginia City, Nevada, Dec 1<sup>st</sup> 1887  
Dear Sister;  
Having remained some three  
months on my visit to the river, I was then  
of going to the coast to San Francisco to spend the last  
days of the year & to dispatch from my partners in  
Idaho with effect that important business, he is  
originated at Ogden and that he wishes my  
immediate return in consequence of a letter  
from him and mine this morning at Hunter station  
at the foot base of the Sierra Nevada Mts. where  
the Idaho stage runs north from the winter station  
him, 20 miles from the place. The Idaho stage having  
left, I am a delay of two days, and so I am  
down here where I have many acquaintances. This  
is the capital of the state & a thriving city and I am  
staying in a the whole state for it has no harbor  
or navigable river no manufactures and but little agricul-  
ture. Much a hunt and treck in the back state of  
Nevada. Strange, I find it so snow on the road over  
the Mts on 6<sup>th</sup> Dec, and the air was mild and warm

Idaho City, Sept. 10<sup>th</sup> 1886.  
Dear Sister;  
I have rec'd but one letter from you, but A.M.H.  
forwarded to me that which you wrote to him & I ex-  
changing with. Sometime in June I wrote you from Boise  
City, when on my way to Ogden, and at the same time  
forwarded to A.M.H. some money, orders on San Fran-  
cisco, to be by him minister in a bill of exchange for  
you, which I hope has reached you then.  
After the Oct. term here, I wish to go down to  
Boise on a visit to A.M.H. and, if possible, to be away,  
to spend the winter there. My partner will go on to N.Y.  
and perhaps to London this winter, on quartz business,  
and especially to sell some interests of that kind  
which we have here. I am not sanguine about any-  
thing, but we will probably realize something handsome  
out of this. The important suit in which we were en-  
gaged at Ogden has brought to a successful termina-  
tion in July, the mine is yielding about \$5000 per  
month, and the special aft. of the Co. will go on at the  
same time with my last partner and will take a  
moneyed interest in selling our mining interests. The truth  
is, in N.Y. nothing but success is expected or desirable  
no matter in what, and this left going on the mind  
the prospect of success will be able to sell to a good  
advantage. As for worthy mines of any kind, we have

246

[WESTERN AMERICANA]. The Rosborough family archive, including letters relating to the California Gold Rush, the Modoc War, the Klondike Gold Rush, and early settlement and mining operations in Idaho Territory, Utah Territory, Nevada, and Texas.

Archive of more than 200 items predominantly authored by Alexander Madison "A.M." Rosborough (1815-1900) and Joseph Brown "J.B." Rosborough (1821-1901), two Tennesseans who led a wagon train westward to California in 1850 and remained in the West cementing legacies as pioneers and businessmen. Alexander Rosborough was a founder of Crescent City, California, an Indian Agent who served as a negotiator during the Modoc War, and a prominent judge. Joseph Rosborough, the primary correspondent in the archive, was a practicing lawyer who traveled throughout the western mining regions, residing in Idaho Territory and Salt Lake City, Utah, during their early mining boom years before removing to Texas. Collection primarily consists of personal and business correspondence but is accompanied by a small number of photographs, most notably two early cased images of Joseph Rosborough. Highlights of the archive include the following: a letter signed by Andrew Johnson as a US Representative from the state of Tennessee along with signatures of the rest of the TN delegation; letters discussing preparations for the overland journey to California and providing descriptions of Gold Rush-era San Francisco; a letter written by Indian Peace Commission member Alexander Rosborough discussing "Captain Jack" and negotiations during the Modoc War; letters from Joseph Rosborough describing early Idaho Territory mining towns and providing colorful narratives of his experiences in the rapidly growing American West; and letters from Alexander Joseph Rosborough (1865-1960) as he followed stampeders into the Yukon during the Klondike Gold Rush. Many letters with covers. Conditions vary, but generally good. Various places, 1850 – 1900 (approx. 50 letters 1850-1876 from locations including San Francisco, Yreka (CA), Idaho City (IT), Virginia City (NV), Boise City (IT), Silver City (IT), and Salt Lake City; approx. 75 letters 1881-1890 from locations including Salt Lake City, New Orleans, Seattle, Belton (TX), Hailey (IT), and Boise (IT); approx. 90 letters 1891-1900 from locations including Aransas Pass, Victoria, and Belton, Texas, and the Klondike). Letters accompanied by 4 small notebooks utilized by Joseph Rosborough for memoranda and financial accounting and approx. 20 pieces of ephemera and assorted documents including a ca 1871 "Map of the Central Pacific Railroad and Its Connections," newspaper clippings, Joseph B. Rosborough's will, and miscellaneous receipts and indentures related to Joseph's time in Texas.

Both Rosborough brothers were born in Chester District, South Carolina, but relocated with their family ca 1826 to Lincoln County, Tennessee. Alexander Rosborough enlisted in 1836 with a TN regiment and fought in the Creek War of 1836 and the Second Seminole War before his discharge in 1837. After graduating from the University of East Tennessee he read the law in Columbia, TN, and bought the *Columbia Observer* newspaper ca 1841 serving as editor and publisher for a period of years. Younger brother Joseph completed college and joined Alexander in the newspaper business from 1841-1845. The brothers sold the *Columbia Observer* ca 1845 at which point Alexander assumed the role of principal editor of the *Nashville Whig*. Motivated by financial debts incurred

after the loss of their first newspaper establishment in a fire, Alexander joined the Tennessee Mining Company in early 1850 and became its superintendent. The company planned to take the overland route to California and to extract gold from quartz using a steam engine. Among those making the journey with him would be his brother, Joseph Rosborough.

The letters in the archive commence on 25 February 1850 as preparations are underway for the voyage to California. These early letters include letters of introduction/recommendation for Joseph to California businessmen from various East Coast merchants, and a notable letter sent from "Washington City March / [18]50" containing the signatures of the entire Tennessee Delegation who endorse Joseph B. Rosborough: "The undersigned Senators & Representatives in Congress from Tennessee...take the liberty of recommending him to the friendship and confidence of the people of California and of assuring them that he is a man of high standing for honour & courage, and all the qualities which ought to command respect for him as a man...." The letter is signed by 13 politicians including future President Andrew Johnson ("Andrew Johnson") who served at the time as U.S. Representative from Tennessee.

Three letters in the archive written by Alexander contain details of preparations for their trip and the reasons the newspaperman and lawyer decided to join the mining venture. Writing on 21 March 1850 from Nashville to friend Samuel S. Coin in Columbia, Alexander states: "I had expected to remain in charge of the Whig [newspaper] until I paid off all Jos. & my debts but an offer has been made to me to take the superintendence of a Mining Company & after studying over the matter I have come to the conclusion to take charge of it thinking that I could get out of debt quicker by going to California than by remaining here...." Alexander writes his brother Joseph from Nashville on 7 March 1850 with an urgent request: "I expect to start for California in a few weeks - please write immediately on receipt of this & let me know what facts you have learned in Washington from Ring & Wright & others in relation to how they work the quartz - its richness - how far it is from San Francisco & in which direction - how steam engines can be gotten there the cheapest and quickest ... what power engines are most suitable &&& - about \$10,000 in cash has been raised here, a company of 7 or 8 formed & I suppose I am to be superintendent for 18 months...." In a fascinating 3pp follow-up letter, Alexander writes to Joseph again just days later detailing the seven members of the company and their roles (including in his list one enslaved "Negro man"), noting that "we could get any number of persons but don't want any more - if the steam engine is a much faster way of procuring gold out of the quartz...." He continues with details of the plans for the company: a member of the party will be heading to New York to procure the steam engine which will be sent to California "around the Cape," members of the company will be traveling via Panama to San Francisco and then to the gold fields to select a suitable location, and the remaining company members will proceed overland from St. Louis until they are met near at the Sierra Nevada pass by the members already out West who will lead them to the selected location. He continues with details of the wagons, mules, provisions, and more. He closes noting that the St. Louis papers indicate "there will be enough of emigrants along to 'Whip the Injuns' who are becoming a little troublesome."



There are no accompanying letters describing the overland portion of the voyage to California. The next Gold Rush-era letter is written from San Francisco and dated 4 April 1852 after the company has arrived in California. It is an illustrative 4pp letter from Joseph to his sister Jane “Jinnie” Patton Rosborough Wilson (1823-1900) in South Carolina and includes description of the rapidly growing city of San Francisco, “a great city - great in its variety, novelty, wealth, and enterprise,” and also his opinion on the usefulness of bringing enslaved individuals to California: “Several South Carolinians, North Carolinians, and Georgians have recently arrived in this country, the most of them designing to operate in the quartz mines, and some of them bringing negroes with them. After all this is not so violent a free soil state, many men who brought slaves with them from Tennessee retain and have them still while a few have been run away...The present Legislature of this state has just passed by a large majority a Fugitive Slave bill providing for the reclamation of all slaves who were brought into the state prior to its admission into the Union as a state...If the project of dividing the state is successful the southern part will understandably be a slave territory & state, but till then, it is not prudent to bring slaves here, other than attached & sensible domestics.” Changing directions he indicates that the break in the rains has allowed the miners to work upon a much larger area of the dry placers, and describes a walk along the wharf where voices from Europe, America, Asia and Africa could be heard along with Chinese immigrants with “shaved heads with long flowing queius [sic].” After providing additional description of the city he references his new work as a merchant in partnership with a South Carolinian and notes that the paper on which he writes was brought from Columbia, TN, on a “ship of the desert (mules) and in a carpet bag which...I have carried more than 15,000 miles....”

Correspondence in the collection does not resume until 1860/61, and the political events unfolding in the eastern portions of the country are as palpable in the west. Writing from Yreka, CA on 28 May 1861 to his brother David D. Rosborough (1816-1907) of Belton, Bell County, Texas, Joseph describes business matters, but more significantly describes the rising tensions in the region: “I am becoming dissatisfied with this country and feel a growing inclination to leave it....the feeling is growing stronger with Southern people in this state on account of the manifestation of cowardly & brutal animosity on the part of the larger mass of Northern men in this country toward Southern people. Although there is no Mason & Dixon line on the Pacific still in soul & in spirit the line is as distinctly drawn here.”

Joseph did ultimately relocate. His next letter is written to his sister on 10 September 1866, from Idaho City, Idaho Territory, a bustling town founded in 1862 amidst the Boise Basin gold rush, the largest since the Civil War. The mid-1860s were the peak of the town’s prominence, and Joseph has already realized that fortunes were failing there: “This territory, as a placer mining region, has failed very much for the last year...A larger percentage of population (they are nomads in a mining country) have gone to Montana Territory above the Rocky Mountains...Of course they will have to fight the Indians - they expect that - and to lose many of their number, but that is a lottery in which especially in a mining country are always willing to ‘take the chances.’” As for Joseph and his business partners working the mines, he explains that he has “witnessed too many failures in that line to engage in it....” Joseph and his partners seem to be primarily involved in the region as investors, who make money by the sale of “quartz interests” in the area and surrounding country. He also references his ongoing legal work which seems to constitute in some portion legal defense services for mine owners embroiled in disputes. Joseph shares that he has recently returned from Owyhee County (Idaho Territory), where he was “called to defend another suit against the famous silver mine known as the Poorman.” Joseph notes that he will not return to the south which he views as grievously wronged by the North. He relays that in the recent territorial elections a large majority was won by the Democratic Party and in celebration “Dixie” was played by the band to the joy of the many southern sympathizers. While he has nothing to do with politics, he tells his sister that he admires and exalts the “freedoms of the Mountains, where men are free to think, speak and act.” On 22 September 1866, Joseph has arrived in the City of Idaho, Idaho Territory. He describes in this letter at length Chinese herbal remedies for headaches, offering that it works quite well. He notes as well that “branch of Asiatic population has increased largely in this Territory this year, and is spreading up in to Montana Territory.”

In December 1867 while laid over in Virginia City, Nevada, waiting for a stage to Idaho City, Joseph describes the boomtown as a “thriving city sustained by silver mining as is the whole state , for it has no seaboard, no navigable rim, no manufacturers and but little agriculture.” He continues to describe the advance of the railroad and the landscape, recalling that along the shores of Donner Lake “just 21 years ago a part[y] of immigrants known as the ‘Donner party’ were caught in a snowstorm (30 feet deep) and most of the 25 or 30 perished, the survivors (4 or 5) sustained life by eating their companions.” By the summer of 1868 he has relocated his home (“so far as I have any” he writes) from Boise City to Silver City, Idaho Territory. Joseph writes to his sister on 28 June 1868,



that “Hostile Indians have til recently infested the country all around, but the whites have recently retaliated by slaughtering several bands. Last month the Indians killed the stage driver on the road home to Cal. 35 miles below here, shot two other men, were pursued to their camp in the great canons of the Owhyee river and all killed with their squaws & children.” Additional letters from Joseph over the course of the next few years continue to provide richly detailed descriptions of western towns and cities, their people, and his business pursuits.

Alexander Rosborough’s pursuits in northern California following his arrival there were no less impressive. Initially, Alexander mined in California with his partners from the Tennessee Mining Company, but he left the mines ca 1851 and rejoined his brother in San Francisco where both men worked for a time for the San Francisco *Daily Evening Picayune*. By 1853 he had departed San Francisco and in partnership with others established a settlement at present-day Crescent City, CA. It was here, during a time of particularly tense relations between the miners and the Native Americans, that Alexander was appointed as special Indian Agent for the County of Siskiyou in northern California. Alexander Joseph Rosborough (1865-1960), son of Alexander M. Rosborough, described his father’s activities in northern California in a 1947 article for the California Historical Society: “His work, which involved traveling among the various tribes, straightening out their difficulties and sometimes furnishing food to keep them from starving, was arduous....The Indians placed great confidence in my father, and long after military posts had been established and he had resigned as special Indian agent to become county, then district judge, they continued to bring him their troubles for adjustment.” Relocating from Crescent City to another boomtown, Yreka, CA, the eldest Rosborough practiced law. He was elected and served as Judge of Siskiyou County from 1855-1869 at which time he was elected District Judge of Modoc, Shasta, Trinity, and Siskiyou Counties serving from 1870-1879. It was while serving as District Judge that Alexander was called upon, at the request of the Modoc, to join an 1873 federal Peace Commission in negotiations with Kintpuash “Captain Jack,” a chief of the Modoc tribe. Kintpuash and his small band of warriors were in a defensive position near present-day Lava Beds National Monument when Alexander and other negotiators met with him to discuss terms for peace. Alexander’s letter offers a vivid and clear delineation of his thoughts on the negotiations. Writing his brother (presumably Joseph) from Shasta, CA, on 12 April 1873, Alexander states, in



Alexander M. Rosborough spent the remainder of his life in California. He moved to Oakland ca 1880 and passed away there in 1900. Joseph moved to Salt Lake City, Utah, in 1871 and remained there until 1890 when his deteriorating health drove him to seek a different climate. Joseph moved this time to Texas where he continued his business pursuits purchasing with partners more than 36,000 acres of land. He remained in Texas until 1898. A large volume of the archive's correspondence details Joseph's business and personal pursuits in Texas prior to moving one last time, returning to his home state of South Carolina where he would die in 1901, just one year after his older brother.

San Francisco, April 24 1852.

Dear Sister,

Your letter of the 9<sup>th</sup> inst. has arrived by the last steamer and I have only time to answer briefly. In fact, I believe my letters have usually been too long; at any rate this must be so, as the last mail furnished me with the unusual number of five letters from the Atlantic States, as well as with a pile of newspapers from Nashville & Columbia. In the letters and papers from Columbia is announced the death of Judge Dill, recently who in many respects was a most estimable man and able Judge.

Several South Carolinians, North Carolinians, and Georgians have recently arrived in this country, the most of them desiring to operate in the Precinct Mines, and some of them bringing negroes with them. After all this is not so violent a free-soil state, many men who brought slaves with them <sup>from Georgia</sup> retained and have them still, while a few have run away. One who has two has now a slave bringing about a dozen from below Nashville. The present Legislature of this state has just passed by a large majority a Fugitive Slave bill providing for the extradition of all slaves who were brought into the state prior to its admission into the Union, a state and has abandoned. If the project of dividing the state is successful the Southern part will undoubtedly be a slave territory & state. But

happy - There is something about this that I like." Later letters capture details of the overland and river expedition, as well as the inherent danger in it ("we hear that two men driving loaded dog sleds went through the ice and were drowned yesterday below where we are camped"). Having reached Dawson on 24 June, he shares with his mother and father details of the mining boomtown: "This is a typical mining town, the principal money in circulation is gold dust, each store, and saloon has its gold scales and when a purchase is made the miner throws down his buckskin sack and the shop-keeper weighs out the price...." Though the letters indicate Alexander Joseph intended to stay in the Yukon, he returned home to California in late July 1898.

A REMARKABLE ARCHIVE WHICH EMBODIES BOTH WESTWARD EXPANSION AND THE PIONEER EXPERIENCE THROUGH THE LENS OF ONE VENTURESOME FAMILY.

Due to its size and content, the Rosborough family archive cannot be adequately described within the confines of a catalog or online format. Questions related to additional manuscript content may be directed to the American Historical & Ephemera specialists.

FOR ADDITIONAL IMAGES AND LOT DETAILS VISIT [HINDMANAUCTIONS.COM](http://HINDMANAUCTIONS.COM) 115





247  
[WESTERN AMERICANA] – [GOLD MINING]. *The Miner's Ten Commandments* bifolium lettersheet featuring letter from California gold miner.

BETTER, Mitchell. Autograph letter signed ("Mitchell Better"), to his mother and father. Gold Hill, Sacramento, CA, 1 April 1854. 3 pages, 4to, on blue bifolium featuring full-page lithograph "The Miner's Ten Commandments" with ten lithographs, small losses at old creases, some toning, loss and wax residue from original seal, tape residue to upper edge, previously framed, frame included.

*The Miner's Ten Commandments*. San Francisco: Sun Print, James M. Hutchings, 1853. Printed on blue paper and occupying a full page of the 4-page bifolium. It features 3 columns of text and ten vignettes illustrating the "ten commandments." Includes such wisdom as, "Thou shalt have no other claim than one," and "Thou shalt not tell any false tales about 'good diggings in the mountains' to thy neighbor."

The letter is written by a prospecting gold miner written to his parents. He relays that "I got Disappointment. I was working on the North fork of the American River I went into tunneling operation & lost [?] of money by that operation...I was prospecting mostly all winter till now & I was so unfortun[ate] that I did not Strick any think that I could help you at present but I have a claim and I think in less than two months that I will be able to prospect & make something." He continues on with his prospecting ventures and living arrangements. He closes the letter: "I enclosed 1 Dollar Piece in gold in this letter to pay for gett it." (Note: letter text has been slightly edited for readability, original contains minimal punctuation and variant spellings. Lot includes a typed transcript of the letter).

\$800 - 1,200



248  
[WESTERN AMERICANA]. A collection of 17 Oklahoma Land Rush photographs. Perry, Oklahoma Territory: Hughes, September-October 1893.

7 x 5 in. silver gelatin photographs on cardstock mounts (minor toning, light chips to mount edges). Each captioned in negative.

7.oclock A.M Sept. 11th 1893 Orlando OT or The Line Registering to Go In To The Strip. – Want Claims in the Strip Sept 11th 93. – We Want Land. Sept 12th At Orlando. – Registering Booth's Hoke Smith's Grand Farce Orlando O.T. Sept 14th 93. – [H]oke Smith's Grand Farce Orlando Sept. 15 93. – The Start Sept 16. 93. Credited to A.A. Forbes in negative. – The Start No. 150. Credited to A.A. Forbes in negative. –First train leaving the line north of Orlando for Perry Sept 16. 1893. – Waiting for the signal on the south line of the Strip Sept. 16th 93. – The Dust Storm at Perry Sept. 17-18. – Hell's Acre Perry O.T. Sept 23. 93. – Sept. 30th Wharton. – South East Perry Oct 3d. – Feids Jumping R.R. Right of Way and Fighting for Poseson [sic].Perry Oct 26 9[3]. – Pilgrims in Line at the Banbox Perry. O. – Untitled image showing a row of 4 tents surrounded by a huge crowd. – Hell's Half Acre Perry O.T. 93. The perimeter of Perry, including A, F, 1st, and 9th streets was known as Hell's Half Acre and consisted of over 100 saloons and gambling houses. Here, at least 2 Saloon signs are visible and a third simply advertising "BEER." – Together, 17 silver gelatin photographs.

In 1893, Oklahoma Territory's fourth and largest land run marked the opening to the settlement of the Cherokee Outlet known as "the Strip." In 1890, President Harrison issued a Proclamation that forbade grazing leases in the Cherokee Outlet after 2 October 1890, effectively ending the Cherokee's tribal profits and forcing them into an agreement to sell these lands. Immense interest grew, exacerbated by droughts, declining agriculture prices, and the Panic of 1893, with thousands anticipating the release of land in camps on the Kansas border. Four land offices were set up in advance, one in Perry, and the others in Enid, Woodward, and Alva. The Run itself began at noon on 16 September 1893 with an estimated 100,000 participants hoping to stake a claim to the 6 million acres and 40,000 homesteads. In Perry, reports estimate that 90,000 people arrived in the rush and 40,000 had erected tents by nightfall, including over 100 saloons and gambling houses.

\$2,500 - 3,500



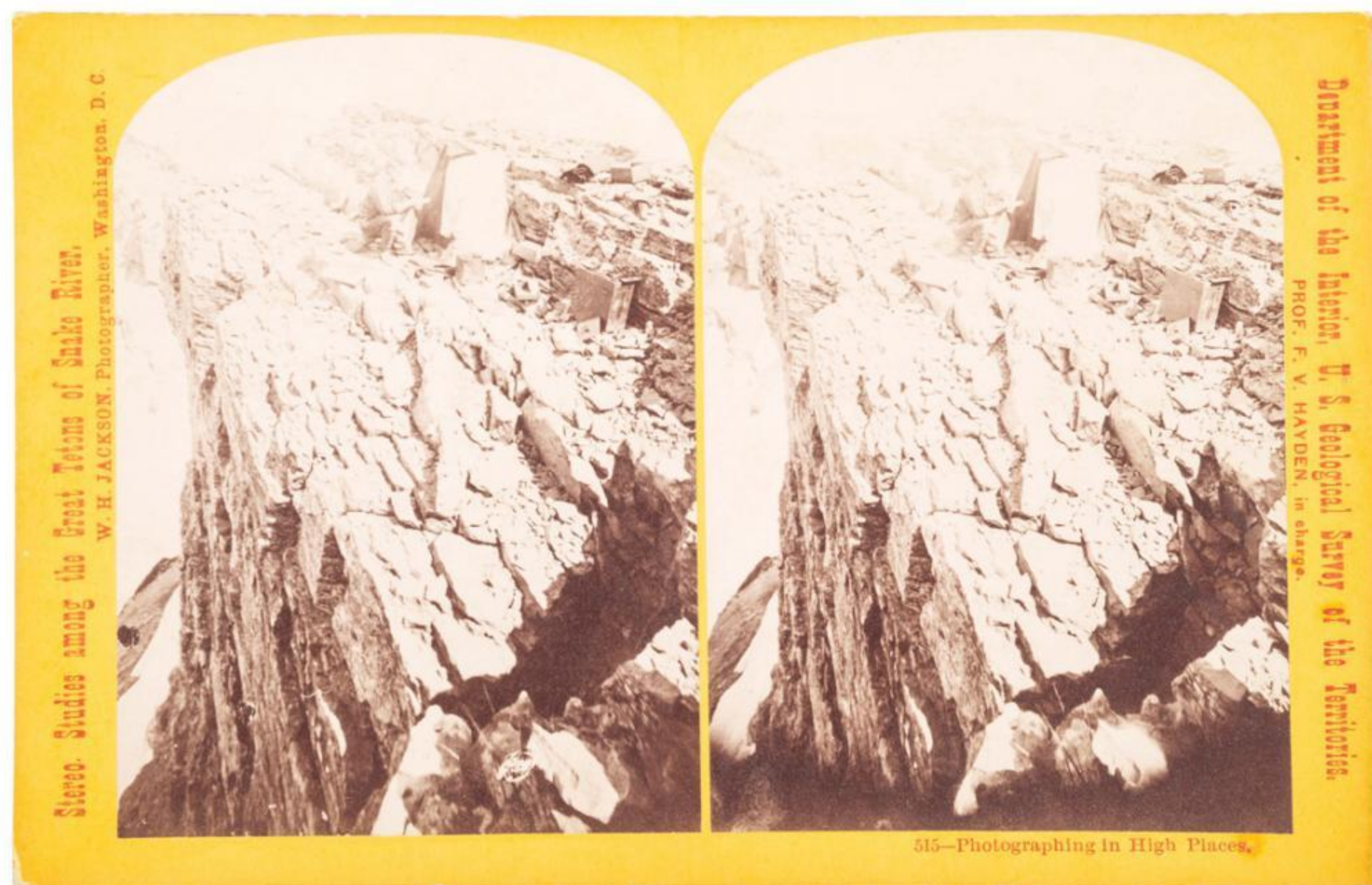


249  
[WESTERN AMERICANA]. A group of 4 Oklahoma Land Rush photographs. Perry, Oklahoma Territory: Hughes, 28 September-3 October 1893.

7 x 5 in. silver gelatin photographs on cardstock mounts (minor toning, light chips to mount edges). Each captioned in negative. Hughes's embossed imprint on mount rectos.

*In Line at the Land Office Perry Spt. 28th 93. 9.0 clock. A.M. Wating [sic] to File.* A mass of men are gathered outside a large building, labeled in-negative "U.S. Land Office." Behind the crowd is another series of building, one with a sign reading "West & Paschall Contesting Lawyers." – *Line at the Post Office. Perry Oct 1st.* A large group of men stand in front of a building and a gathering of tents. Several advertising signs, including for a "Barber Shop" and "Photographer" are visible. – *North West Perry Gov't Acre Oct 3rd 1893.* An aerial view of Perry, Oklahoma, with several storefronts and tents populate the treeless landscape. Many have signs including "Tom. Soward & [illeg.] Attorneys" and "Hotel Moran." Several horse-drawn carriages are visible in the foreground. – *Govt. Acre & C St. Perry Oct 3d. 93.* An aerial view showing the many tents, one labeled "Saloon" and another advertising the Law Office of Thompson & Logan, and makeshift buildings. With much construction visible among those already standing.

\$800 - 1,200

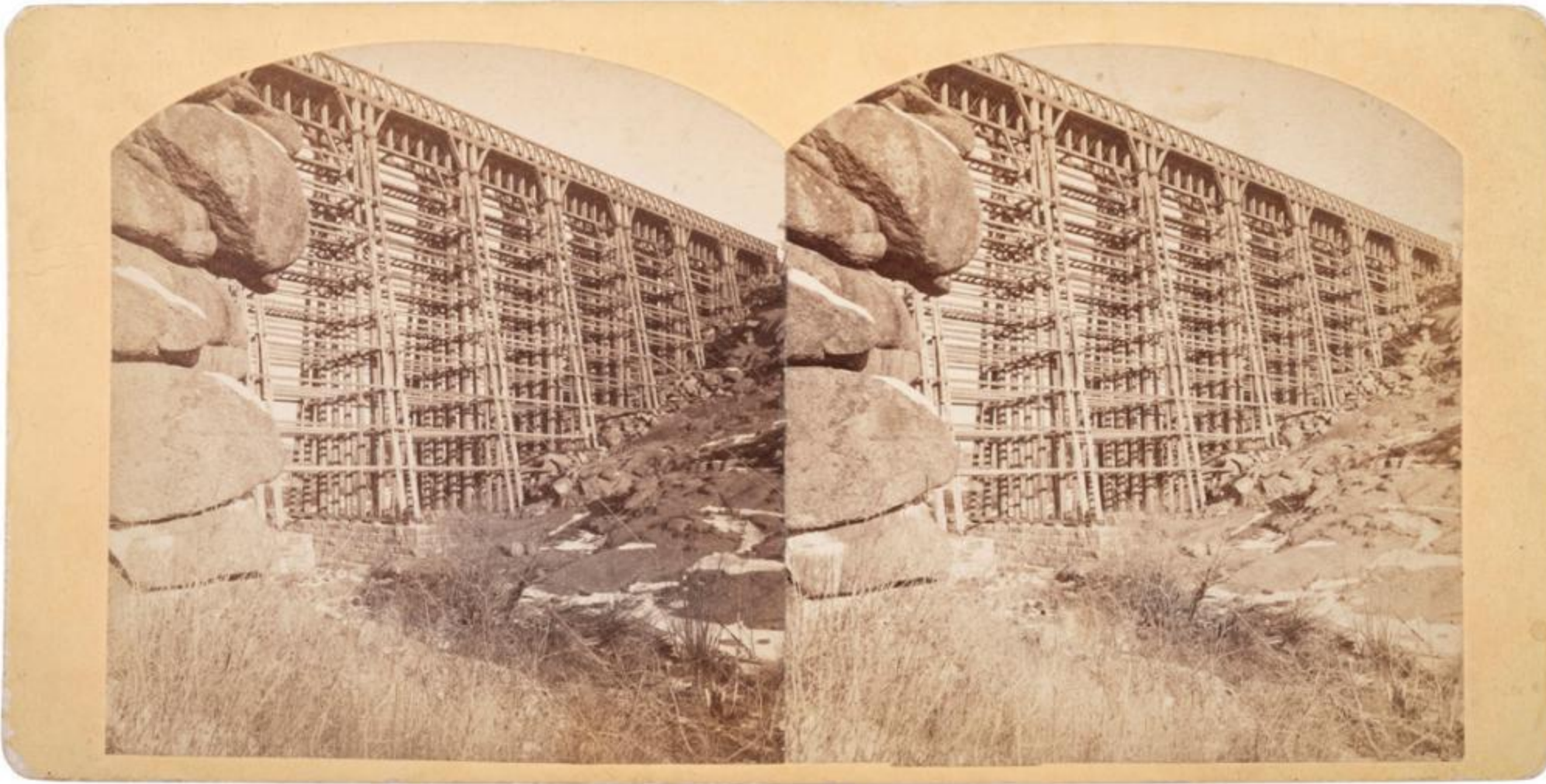


250  
[WESTERN AMERICANA]. JACKSON, William Henry (1843-1942), photographer. *Photographing in High Places*. Washington, DC: Department of the Interior, US Geological Survey of the Territories, 1872.

6 x 4 in. stereoview on US Geological Survey mount from W.H. Jackson's "Stereo. Studies among the Great Tetons of Snake River" series (image somewhat light; light edge wear to mount, penciled notes to verso). Title, photographer, and publisher's imprint on recto. View features the famous photographer with his equipment in the Teton Mountains of Wyoming in 1872.

\$400 - 600





251

[WESTERN AMERICANA] – [RAILROAD]. [RUSSELL, Andrew J. (1829-1902), photographer]. *Dale Creek Bridge, Union Pacific RR.* [Wyoming: 1868].

6 x 3 1/8 in. stereoview on cardstock mount (even toning, few spots; light edge and corner wear to mount). Verso with title and image number 112 accomplished in manuscript.

Taken in Wyoming by A.J. Russell during construction of the UPRR, this image provides a view from below of the Dale Creek Bridge, which was the highest bridge on the Union Pacific.

\$300 - 400

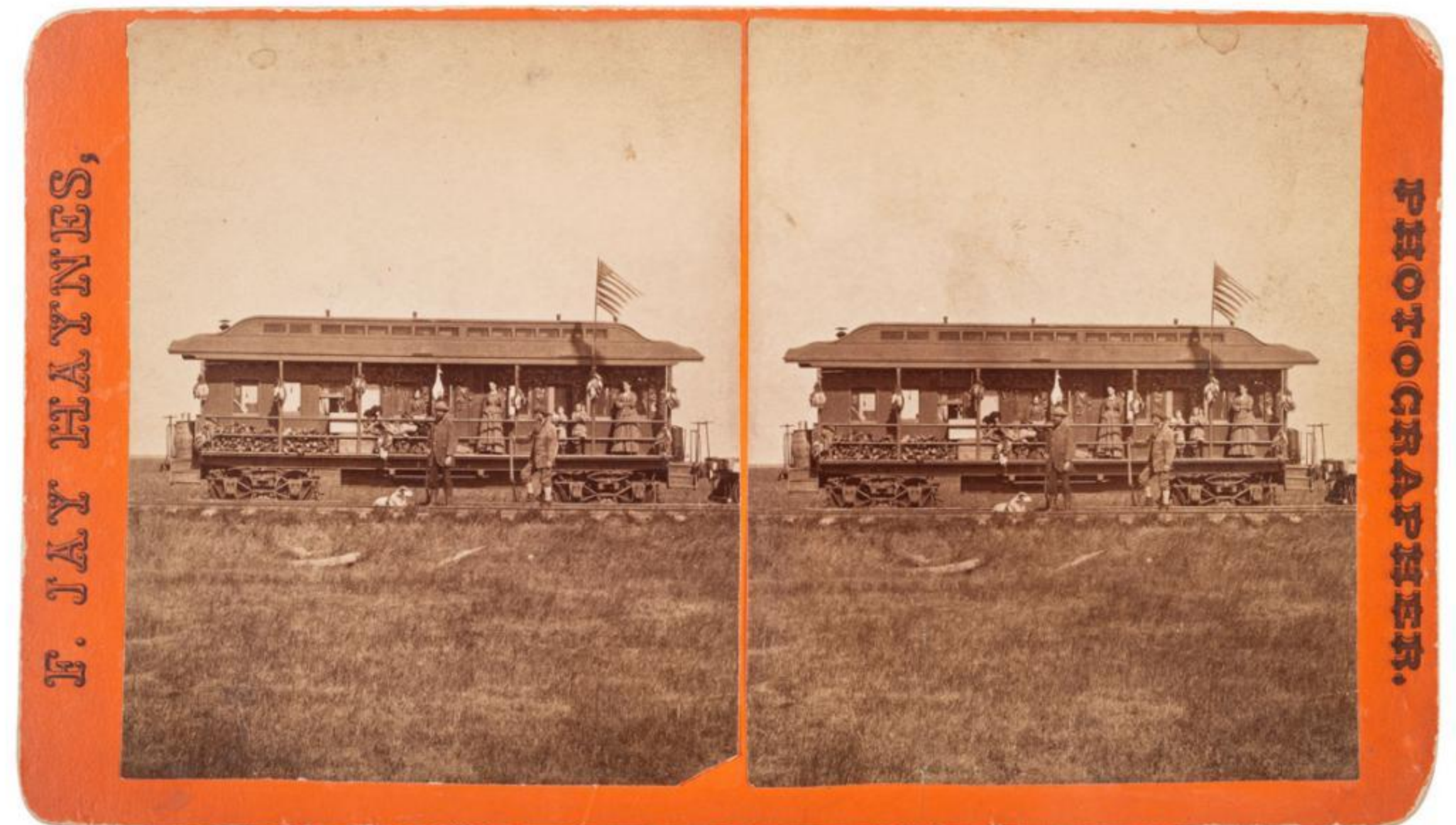
252

[WESTERN AMERICANA] – [RAILROAD]. HAYNES, F. Jay (1853-1921), photographer. *N.P. Observation Car.* Moorhead, MN.

6 x 3 5/8 in. stereoview on cardstock mount (even toning, light spotting/staining, loss to lower right edge of left print; soiling, edge and corner wear to mount). Recto with F. Jay Haynes' imprint, verso with Haynes' "Scenery Along the Line of the Northern Pacific Rail Road" imprint with the title and image number accomplished in manuscript: "N.P. Observation Car" and "31" respectively.

A view of wealthy hunters Henry Houghton & Jerome Marble from Massachusetts posed before a "Hunting-Observation" car of their own design, with women and children from the expedition standing on the platform. The group traveled to the newly plowed Red River Valley in 1876. Illustrated in *Following the Frontier with F. Jay Haynes, Pioneer Photographer of the Old West*, by Freeman Tilden, p. 90.

\$900 - 1,200



253

[WESTERN AMERICANA]. REILLY, J.J. (1838-1894), photographer. *Humboldt Sulphur Mining Mule Team, CPRR.* San Francisco, CA: ca 1870s.

6 x 3 1/8 in. stereoview on cardstock mount (rich tonality, some scattered spotting). J.J. Reilly's "Views of American Scenery" imprint and title on recto, photographer's promotional information printed on verso.

A scarce view of a 20-mule team hauling sulfur ore along the Central Pacific Railroad.

\$300 - 400





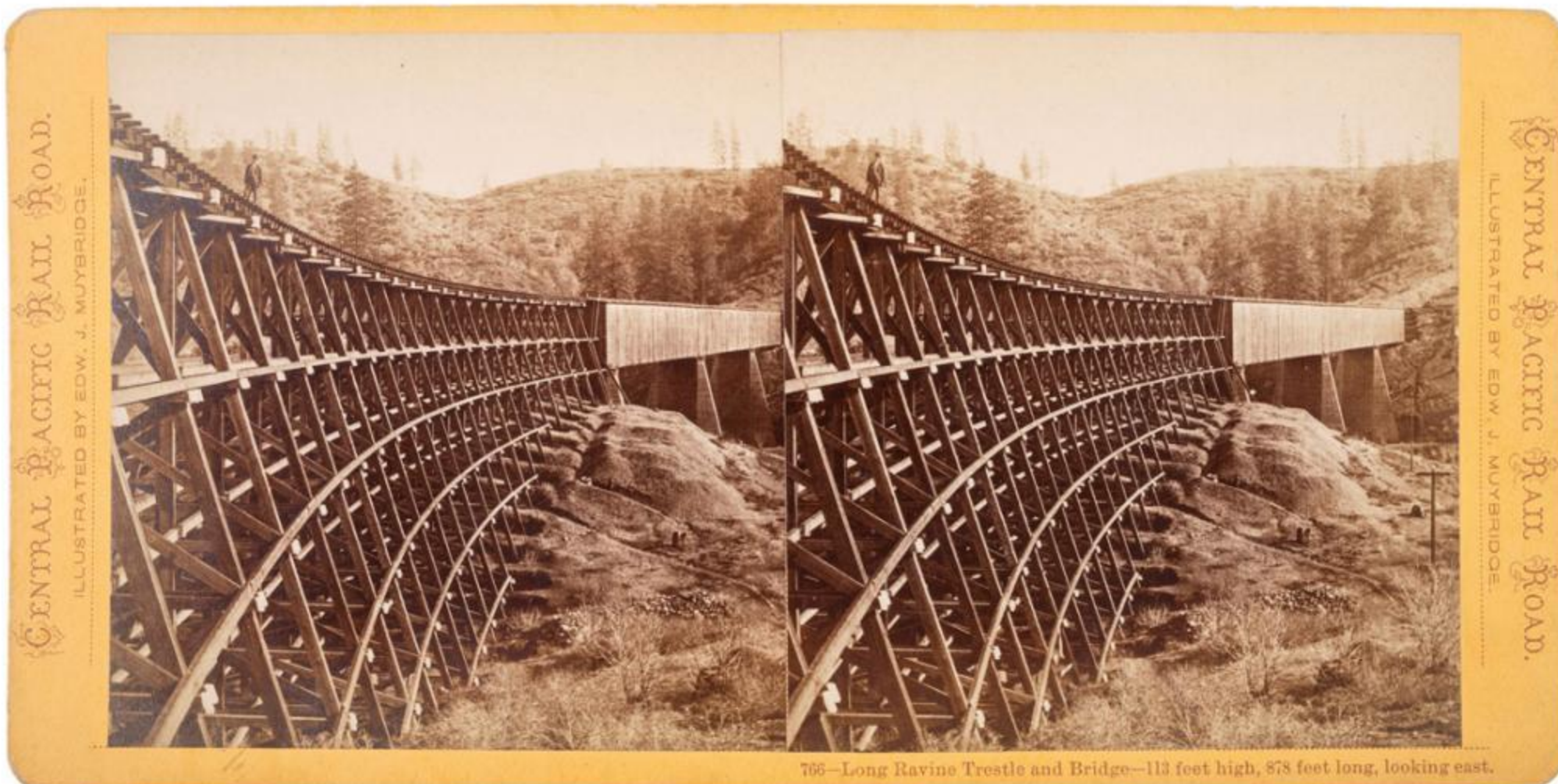
254

[WESTERN AMERICANA] – [RAILROAD]. MUYBRIDGE, Eadweard J. (1830-1904), photographer. *Bear River crossing, near Corinne, looking East*. San Francisco, CA: Bradley & Rulofson, ca 1870s.

5 7/8 x 3 1/8 in. stereoview on cardstock mount (rich tonality, very fine condition). Recto with Muybridge's imprint, "Central Pacific Railroad" series title, and image title in lower margin, verso with credits to both Muybridge and publishers Bradley & Rulofson.

A view showing the nearly-completed trestle, with tools in the foreground.

\$300 - 400



255

[WESTERN AMERICANA] – [RAILROAD]. MUYBRIDGE, Eadweard J. (1830-1904), photographer. *Long Ravine Trestle and Bridge - 113 feet high, 878 feet long, looking east*. San Francisco, CA: Bradley & Rulofson, ca 1870s.

6 x 3 1/8 in. stereoview on cardstock mount (rich tonality, very fine condition). Recto with Muybridge's imprint and title in lower margin, verso with credits to both Muybridge and publishers Bradley & Rulofson.

\$300 - 400

256

[WESTERN AMERICANA]. MUYBRIDGE, Eadweard (1830-1904), photographer. *Moonlight Effect on the Truckee River*. San Francisco, CA: Bradley & Rulofson.

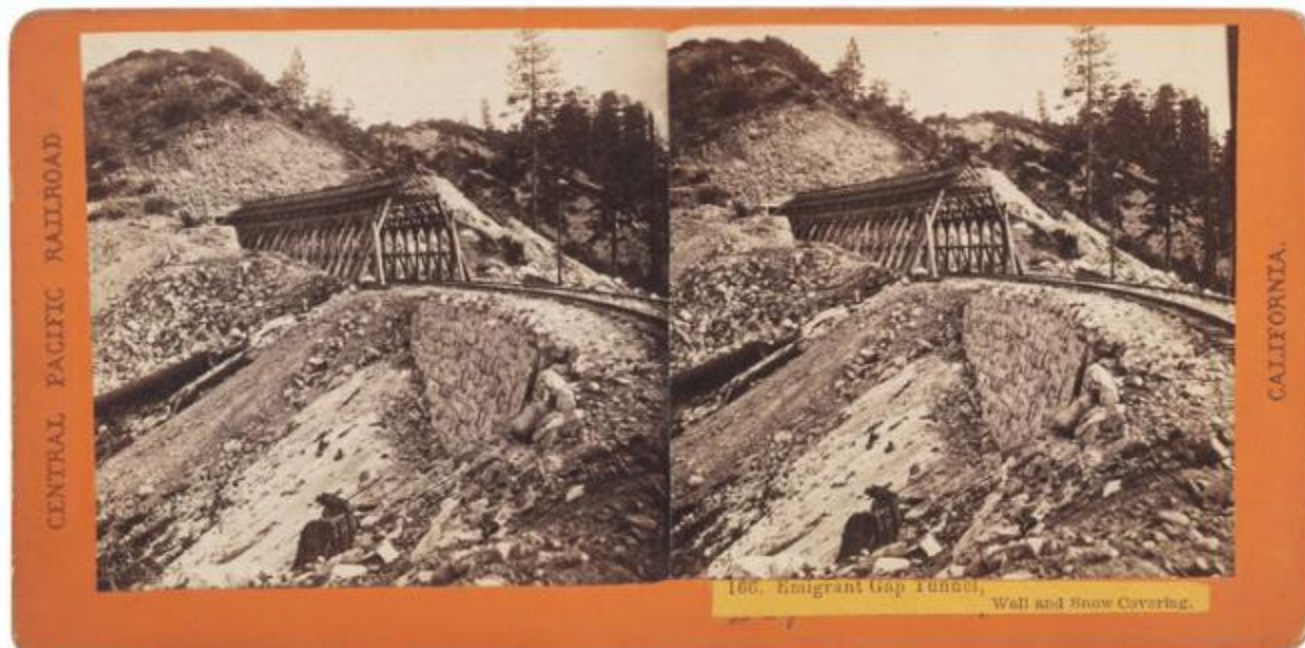
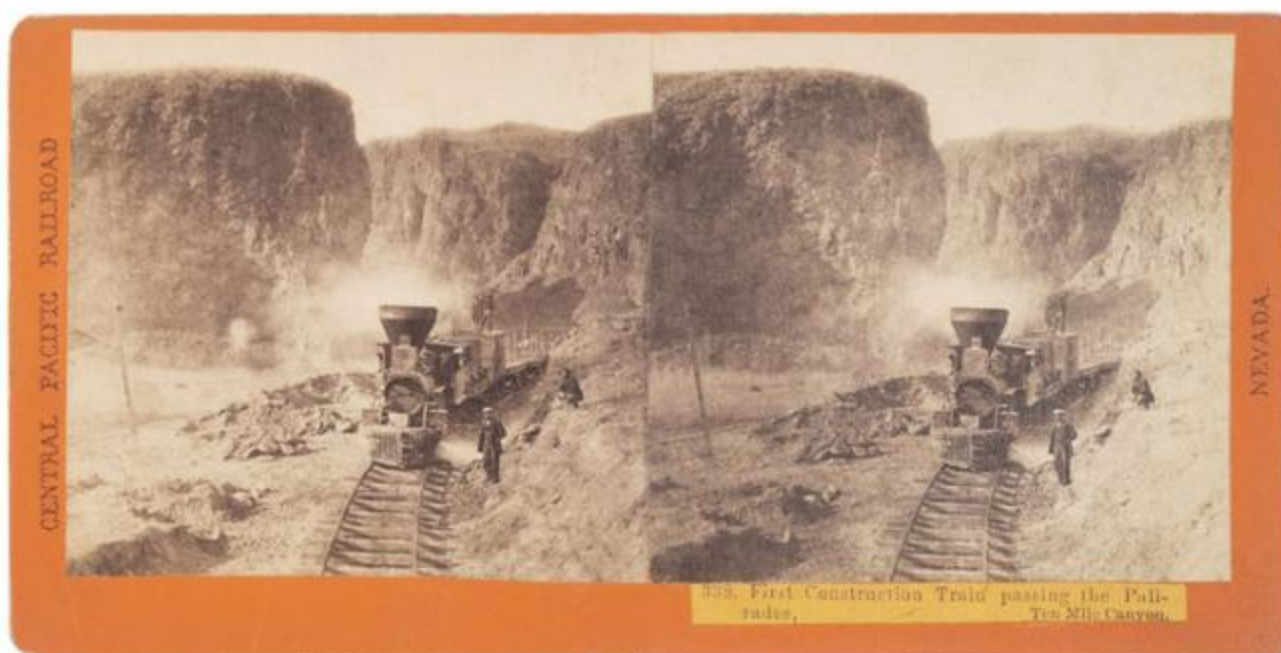
6 x 3 1/8 in. stereoview on cardstock mount (rich tonality). Imprint of photographer and publisher on recto and verso, title printed on recto.

A rare, beautifully composed view.

\$800 - 1,000







257  
[WESTERN AMERICANA]. HART, Alfred A. (1816-1908), photographer. A group of 4 Central Pacific Railroad stereoviews. Sacramento, CA.

6 x 3 in. stereoviews on cardstock mounts (rich tonality, very fine condition; edge/corner wear to mounts). Photographer's imprint on verso, and most with applied paper label bearing title on recto.

Titles/numbers include: 166. *Emigrant Gap Tunnel, Wall and Snow covering.* – 221. *Truckee River below Truckee Station, looking West, toward Donner Lake.* – 267. *View near the State Line, Truckee River.* – 338. *First Construction Train passing the Palisades, Ten Mile Canyon.*

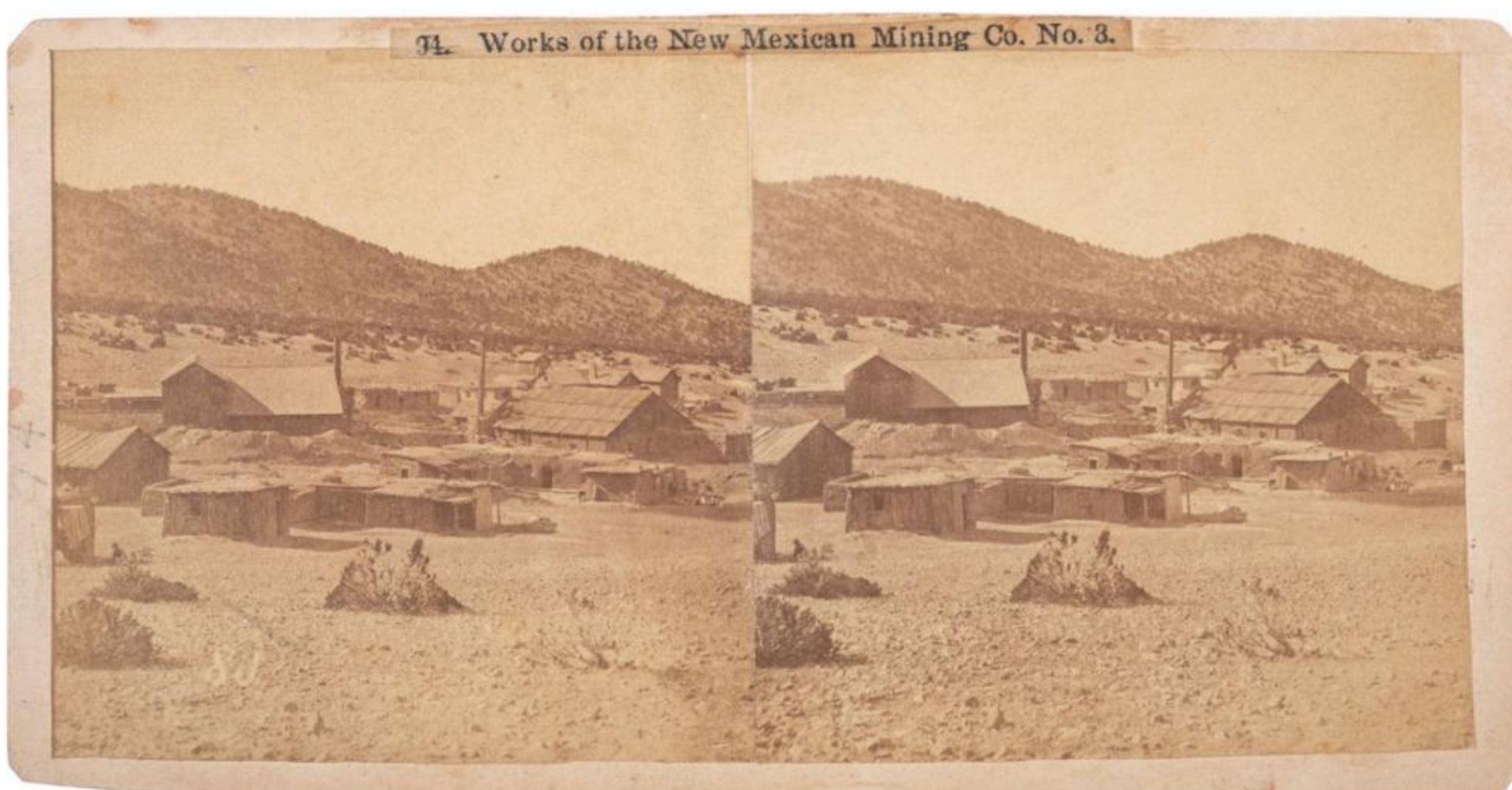
\$300 - 400

258  
[WESTERN AMERICANA] – [MINING]. [HEISTER, H.T., photographer]. *Gold Mining, NM.* [Santa Fe, NM]: 1870s.

6 1/4 x 3 1/8 in. stereoview on cardstock mount (toning, some residue in top margin, short tear at top edge of print, print trimmed along top and bottom edges; mount with trimmed edges and clipped corners). Verso with title accomplished in manuscript.

Photographer H.T. Heister, interchangeably spelled Hiester, was active in New Mexico from 1871-1878. He traveled from Iowa or Texas to Santa Fe in the summer of 1871 at the invitation of Dr. Enos Andrews. He purportedly brought the first solar camera to New Mexico for making life-size enlargements, and often had them painted by Santa Fe artist John D. Howland. Heister is best known for stereoviews of the Rio Grande Basin in New Mexico and Arizona as well as the Navajo Reservation.

\$800 - 1,000



259  
[WESTERN AMERICANA] – [MINING]. [HEISTER, H.T., photographer]. *Works of the New Mexican Mining Co. No. 3.* [Santa Fe, NM]: 1870s.

6 1/4 x 3 1/8 in. stereoview on cardstock mount (toning to print, some soiling; mount trimmed, edge wear and some staining to mount). Image number and title printed on applied paper label to recto, and period inscription "NM Mining Co. Mines" to verso.

\$400 - 600



260

[WESTERN AMERICANA] – [NEW MEXICO]. HEISTER, H.T., photographer. *Exchange Hotel*. [Santa Fe], NM: 1870s.

6 x 3 in. stereoview on cardstock mount (toning, occasional spotting to print; corner and edge wear to mount). Verso with photographer's imprint and title on applied paper labels. A faded ink stamp appears at lower portion of applied label reading, "[indecipherable], Photographer / Olathe Kan." A group of men are shown gathered at the Exchange Hotel in Santa Fe, with a sign promoting "Wholesale Liquor Dealers" visible at right.

\$500 - 700



261

[WESTERN AMERICANA] – [UTAH]. SAVAGE, C.R. (1832-1909), photographer. *Pres. B. Young, born June 1st, 1801*. Salt Lake City, UT: ca 1870s.

6 1/8 x 3 1/8 in. stereoview on cardstock mount (toning and a few scattered spots to print; light edge and corner wear to mount). Vignetted bust portrait of Brigham Young. Mount recto features Savage's imprint and image title. Verso bears Savage's descriptive imprint advertising his scenic and railroad views as well as portraits of Native American subjects and "Representative Men of Utah."

\$400 - 600

262

[WESTERN AMERICANA] – [UTAH]. Albumen photograph of Main Street, Salt Lake City. Ca 1870s.

3 5/8 x 2 1/8 in. albumen photograph on cardstock mount (some toning to image; spotting to mount). Ink inscription on mount recto beneath image reads, "Main Street / Salt Lake City." Visible signs advertise "Hats, Boots & Shoes / at Wholesale" at Dunford & Sons; "Liquors / and / Cigars" at Carter's; and "G. Goddard / Cider Cellar."

\$500 - 700







263  
[WESTERN AMERICANA] – [UTAH]. Albumen photograph of Great Salt Lake.

3 1/2 x 2 1/8 in. albumen photograph on cardstock mount (rich tonality; spotting to mount verso). Ink inscription on mount recto beneath image reads, "Great Salt Lake."

\$300 - 400

264  
[WESTERN AMERICANA]. SAVAGE, Charles Roscoe (1832-1909). Two photographs of Salt Lake City, including the Mormon Tabernacle. Salt Lake City, UT.

2 albumen photographs, 11 x 8 1/2 in., mounted recto/verso on 17 x 12 in. album page. Titles include: *Salt Lake City. Le tabernacle de temple nouveau*. Ink title on mount below image (even toning to print, few areas of light spotting; mount with toning, some soiling, chipping, few short tears). Charles Savage's studio is shown at left with a sign that reads, "Pioneer Art Bazaar." – *Salt Lake City from Prospect Hill, S.W.* Titled and signed by Savage in the negative (even toning to print).

\$500 - 700



265  
[WESTERN AMERICANA] – [UTAH]. BIERSTADT, C. (1819-1903), photographer. *Ogden Canon, Utah*. Niagara Falls, NY: ca 1860s.

6 x 4 1/8 in. stereoview on cardstock mount (toning to print; edge and corner wear to mount). *Provenance*: Ex. Collection of Viv & Ron Lowden (ink stamp to verso). Recto with Bierstadt's imprint and title.

A view of a horse-drawn wagon transporting three passengers over a large puddle, with the mountains serving as the backdrop.

\$400 - 600





266

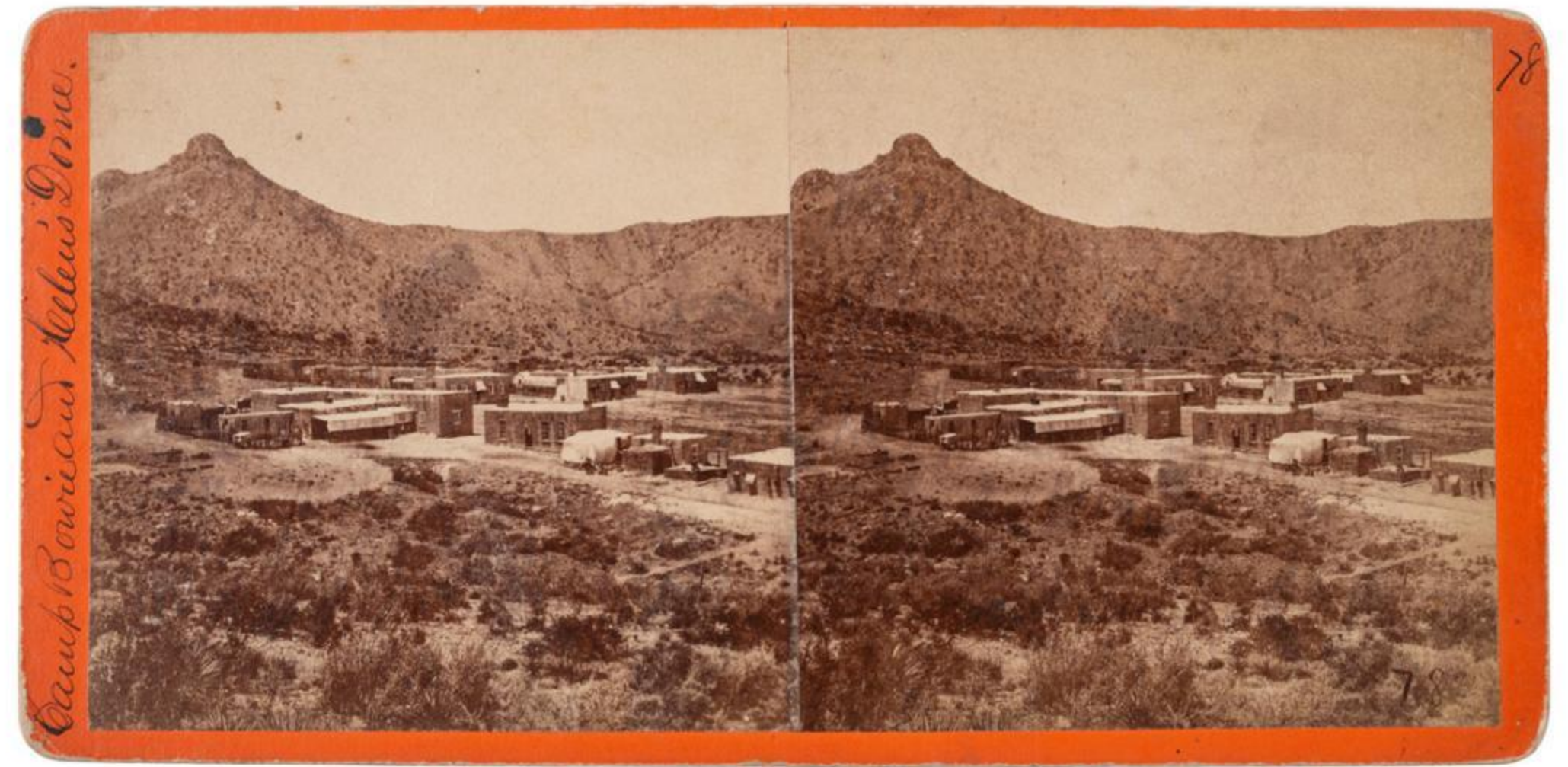
[WESTERN AMERICANA] – [ARIZONA]. FLANDERS, D.P., photographer. *Camp Bowie and Helen's Dome*. Arizona Territory: [Summer 1874].

6 3/8 x 3 1/8 in. stereoview on cardstock mount (light spotting; edge and corner wear to mount). Recto with title accomplished in manuscript: "Camp Bowie and Helen's Dome." Verso features imprint, "D.P. Flanders' Photographic Album of Trip Through Arizona."

Fort Bowie was an instrumental outpost in US military operations against Geronimo and his Apache warriors, before its eventual abandonment in 1894. The fort was designated a national historic site in 1964.

RARE: One of the earliest views of Fort Bowie, Apache Pass.

\$900 - 1,200



267

[WESTERN AMERICANA] – [ARIZONA]. WATKINS, Carleton (1829-1916), photographer. *City of Yuma, from the Fort, Arizona*. San Francisco, CA: [1880].

6 1/4 x 3 1/8 in. stereoview on cardstock mount (toning to image, some soiling, residue in upper margin of left print; edge and corner wear to mount, including loss to left edge and top left corner of mount, staining to verso). Recto with photographer's imprint, series title, "Watkins' New Series of Pacific Coast Views," and image title in lower margin.

Watkins produced over 30 stereoviews of Yuma, including overviews of the town, views of the fort, and the new railroad bridge. He also took a number of images of the local native population as well as the various cacti species which grew in Southern Arizona. Jeremy Rowe has meticulously documented Watkins' stereographs of Arizona and compiled a list of all known negatives (see [Vintagephoto.com](http://Vintagephoto.com)).

\$300 - 400



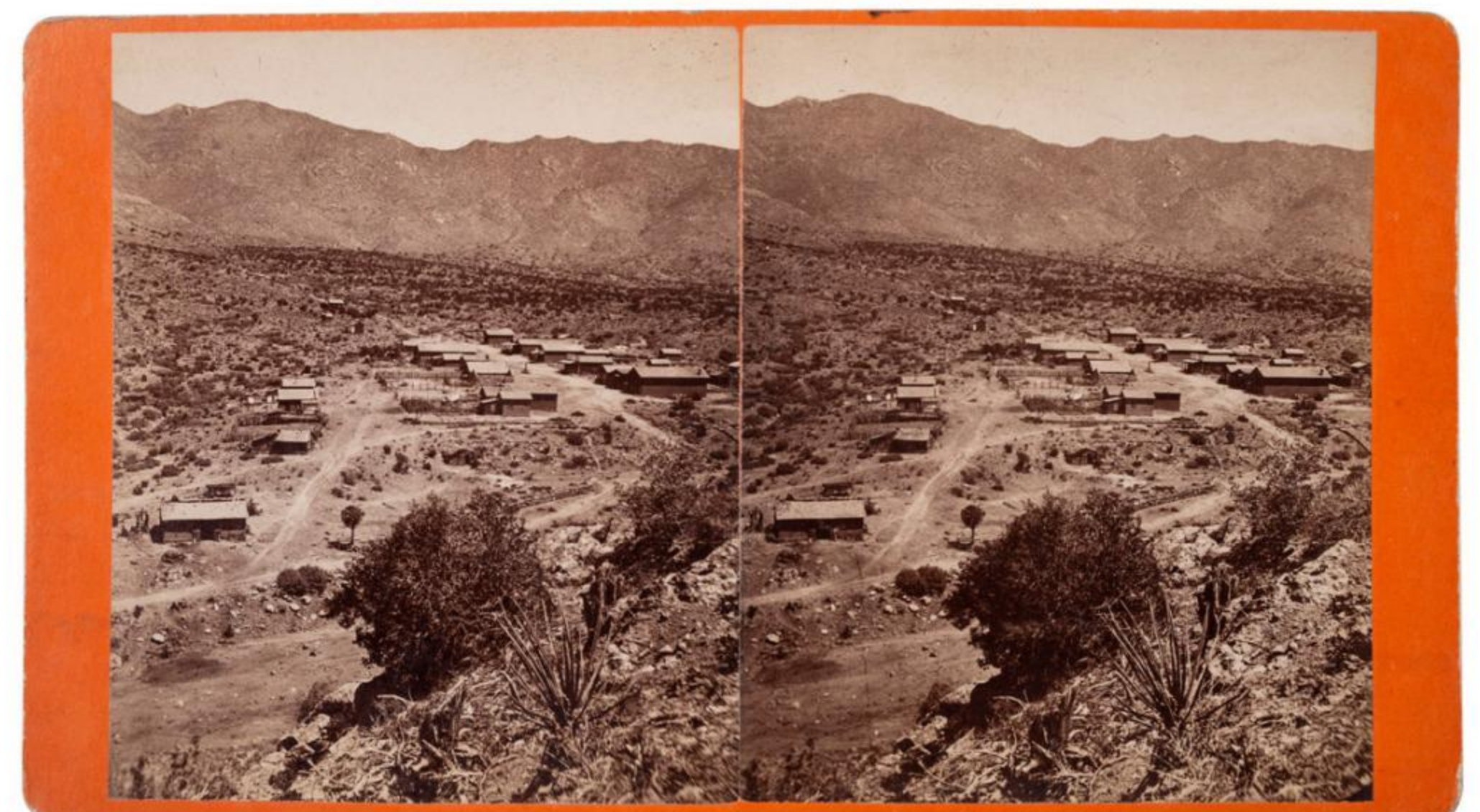
268

[WESTERN AMERICANA] – [ARIZONA]. ROTHROCK, G.H. (1843-1924), photographer. *Birds Eye view of Mineral Park*. Phoenix, AZ: ca 1876.

6 1/8 x 3 3/4 in. stereoview on cardstock mount (very fine condition; light edge and corner wear to mount). Verso features Rothrock's "Arizona Scenery" imprint with blank fields for title and image number accomplished in manuscript: "Birds Ey[e] view of Mineral Park," and "4," respectively.

During the late summer - early fall of 1876, George H. Rothrock spent time in the mining town of Mineral Park, where he stayed until October making a number of stereographs of the emerging town as well as the area's mines and native population.

\$500 - 700







269

[WESTERN AMERICANA] – [ARIZONA]. ROTHROCK, G.H. (1843-1924), photographer. *Bank of Arizona* [Prescott, Arizona Territory].

6 1/8 x 3 3/8 in. stereoview on cardstock mount (rich tonality; discoloration/stain near top left edge of mount and print, corner wear and chip to top left edge of mount). Verso features Rothrock's "Arizona Scenery" imprint with blank fields for title and image number accomplished in manuscript: "Bank of Arizona," and "102," respectively.

The Bank of Arizona is located on the corner. Also visible in the image are building signs for C.C. Bean; Bowen, Knowles & Co.; a law office; and an establishment called "The Capitol."

\$400 - 600

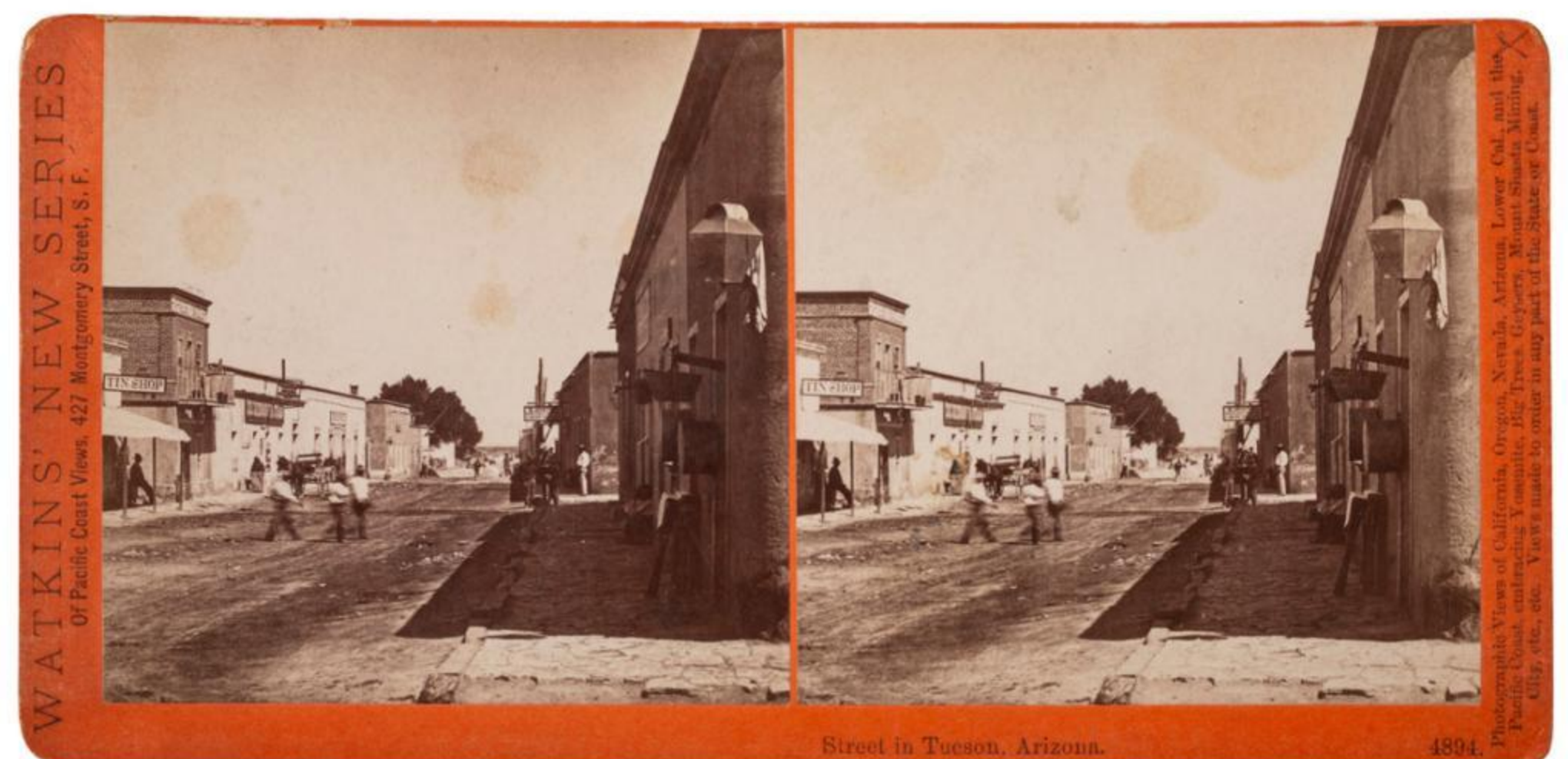
270

[WESTERN AMERICANA] – [ARIZONA]. WATKINS, Carleton (1829-1916), photographer. *Street in Tucson, Arizona*. San Francisco, CA: [1880].

6 1/4 x 3 1/8 in. stereoview on cardstock mount (few spots to image, rich tonality; light corner and edge wear to mount). Recto with photographer's imprint, series title, "Watkins' New Series of Pacific Coast Views," and image title in lower margin.

A rare stereoview capturing activity on a street in Tucson, which was Arizona's largest city, commercial center, railroad hub, and seat of state government from the post-Civil War period until the late 1880s.

\$2,000 - 2,500



271

[WESTERN AMERICANA] – [ARIZONA]. BUEHMAN, Henry (1851-1912), photographer. *Congress St. Tucson*. Tucson, Arizona Territory: 1879.

6 1/4 x 3 3/4 in. stereoview on cardstock mount (toning, some surface soiling to image; edge and corner wear to mount). H. Buehman's "Arizona Scenes" imprint on recto, image number, title, and date accomplished in manuscript on verso: "209 / Congress St. / Tucson / 1879."

A view capturing a calm moment on Congress Street, with a number of storefronts shown, including one with a mortar and pestle visible above the establishment. A small group of men are shown at left, conversing beneath an awning beside the dirt road. Only a few years earlier, Buehman purchased a lot on Congress Street, where he built a home and bought a photo studio.

\$400 - 600





272

[WESTERN AMERICANA] – [ARIZONA]. BUEHMAN, Henry (1851-1912), photographer. Stereoview of horse-drawn ore carts passing through Tucson. [Tucson, AZ].

6 1/4 x 3 5/8 in. stereoview on cardstock mount (some chipping to corners of prints, very good tonality; some edge and corner wear to mount). Buehman's series imprint to mount recto, partially obscured by prints. Verso with modern light pencil inscriptions.

\$500 - 700



273

[WESTERN AMERICANA] – [ARIZONA]. Stereoview of stagecoach parade in Tombstone, Arizona Territory. Ca 1910.

7 x 4 1/2 in. silver gelatin photograph, unmounted (some edge and corner wear to print). Verso with ink stamp, "Good," and penciled notation.

A view capturing a horse-drawn stagecoach loaded with men, women, and children proudly waving American flags. Several onlookers watch as the patriotic parade proceeds down the dirt road of Tombstone.

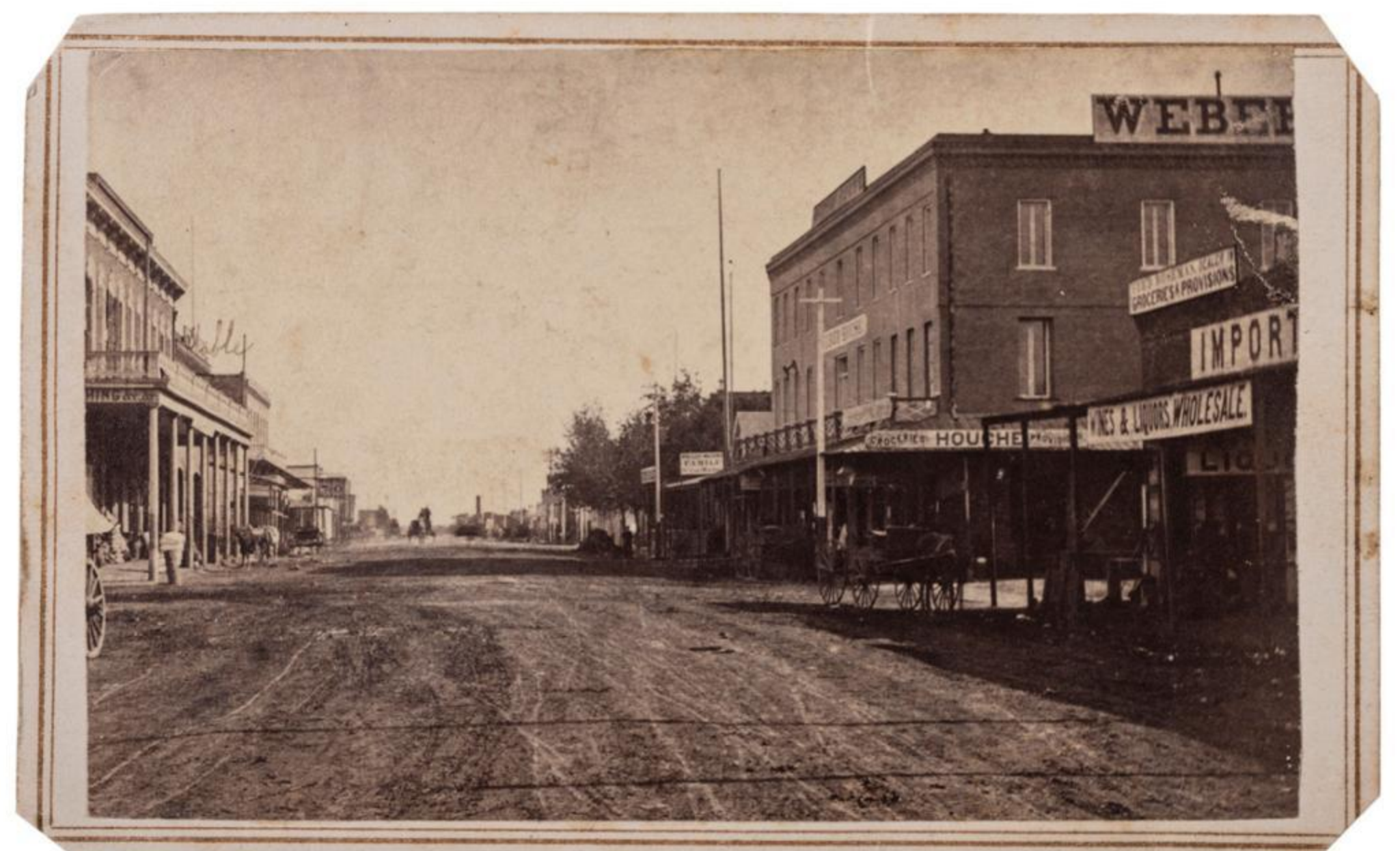
\$600 - 800

274

[WESTERN AMERICANA] – [CALIFORNIA]. STUART, W.M., photographer. CDV of street in Sacramento, California. Stockton, CA: n.d.

3 1/2 x 2 1/4 in. CDV on cardstock mount (rich tonality, few spots; horizontal crease through mount and image, clipped corners). Inscribed on image near a building on the left side of the street is what appears to be the word "Stable." Stores and other establishments line the street with signs advertising wholesale wines and liquors, groceries and provisions, etc.

\$600 - 800







275  
[WESTERN AMERICANA]. WATKINS, Carleton (1829-1916). *Mt. Broderick and Nevada Fall. 700 ft. Yosemite. 1861.*

20 1/2 x 16 in. albumen photograph on 26 3/4 x 21 in. cardstock mount (toning to print; some soiling and corner/edge wear to mount). Signed "C.E. Watkins" at lower right, with penciled title in lower margin.

\$600 - 800

276  
[WESTERN AMERICANA]. WATKINS, Carleton, photographer. *The Cliff House, San Francisco, California.*

20 5/8 x 15 1/2 in. albumen photograph (minor toning, occasional spotting). Signed lower right margin by Watkins.

An elevated view of Cliff House at Ocean Beach, on the northwest side of San Francisco's peninsula. Photographed several times by Watkins from different vantages, this is the first of four Cliff Houses that burned down on 25 December 1894.

\$1,000 - 1,500





277

[WESTERN AMERICANA]. BELL, William (1830-1910), photographer. *Canon of Kanab Wash, Colorado River Looking South*. 1872.

8 x 10 7/8 in. albumen photograph on 16 x 20 in. "War Department" cardstock mount (spotting to mount). No. 3 of 26 photographs from Explorations and Surveys West of the 100th Meridian, Expedition of 1872 - Lieut. Geo. M. Wheeler, Commanding. Titled and numbered on mount recto, with Bell's imprint lower left.

View of the Canyon of Kanab from the landmark Wheeler surveys. William Bell joined his brother-in-law's daguerreotype studio in Philadelphia in 1848 before opening his own studio on Chestnut Street in 1852. In 1862, he enlisted in the 1st Regiment, Pennsylvania Volunteers and fought in the battles of Antietam and Gettysburg. After the war, he joined the Army Medical Museum as its chief photographer in 1865. He replaced Timothy H. O'Sullivan on George Wheeler's survey expedition in 1872, capturing stereographic landscapes of unexplored areas along the Colorado River basin.

\$300 - 500



278

[WESTERN AMERICANA]. BELL, William (1830-1910), photographer. *Grand Canon, Colorado River, Near Paria Creek, Looking West*. 1872.

8 x 10 7/8 in. albumen photograph on 16 x 20 in. "War Department" cardstock mount (image has lightened; spotting and soiling to mount). No. 6 of 26 photographs from Explorations and Surveys West of the 100th Meridian, Expedition of 1872 - Lieut. Geo. M. Wheeler, Commanding. Titled and numbered on mount recto, with Bell's imprint lower left. (Some spotting and minor toning primarily to mount.)

View of the Grand Canyon from the landmark Wheeler surveys.

\$300 - 500



279

[WESTERN AMERICANA]. HAYNES, F. Jay, photographer (1853-1921). *Gibbon Falls, 84 Feet. Yellowstone National Park. Fargo, Dakota Territory*.

21 1/2 x 17 in. albumen photograph (visible), matted and framed, 27 x 23 in. (toning, occasional spotting, unexamined out of frame). Title and photographer's credit in the negative, lower margin. With printed label below photograph, which reads, "Gibbon Falls, 84 Feet. Yellowstone National Park. Compliments Northern Pacific Railroad."

\$700 - 1,000





280

[WESTERN AMERICANA]. Album of photographs showing the construction of the "Bismarck Bridge." [Dakota Territory]: [F. Jay Haynes], [1882].

Folio (11 1/4 x 13 5/8 in.) 287 x 345 mm. 62 mounted albumen photographs, first and last image 8 1/4 x 6 in., majority approx. 7 5/8 x 4 1/2 in. (Occasional spotting, minor toning.) One-quarter dark brown morocco with cloth boards, spine in 5 compartments with 4 raised bands, gilt-lettering to 2. (front board detached, spine with separations, some scuffing).

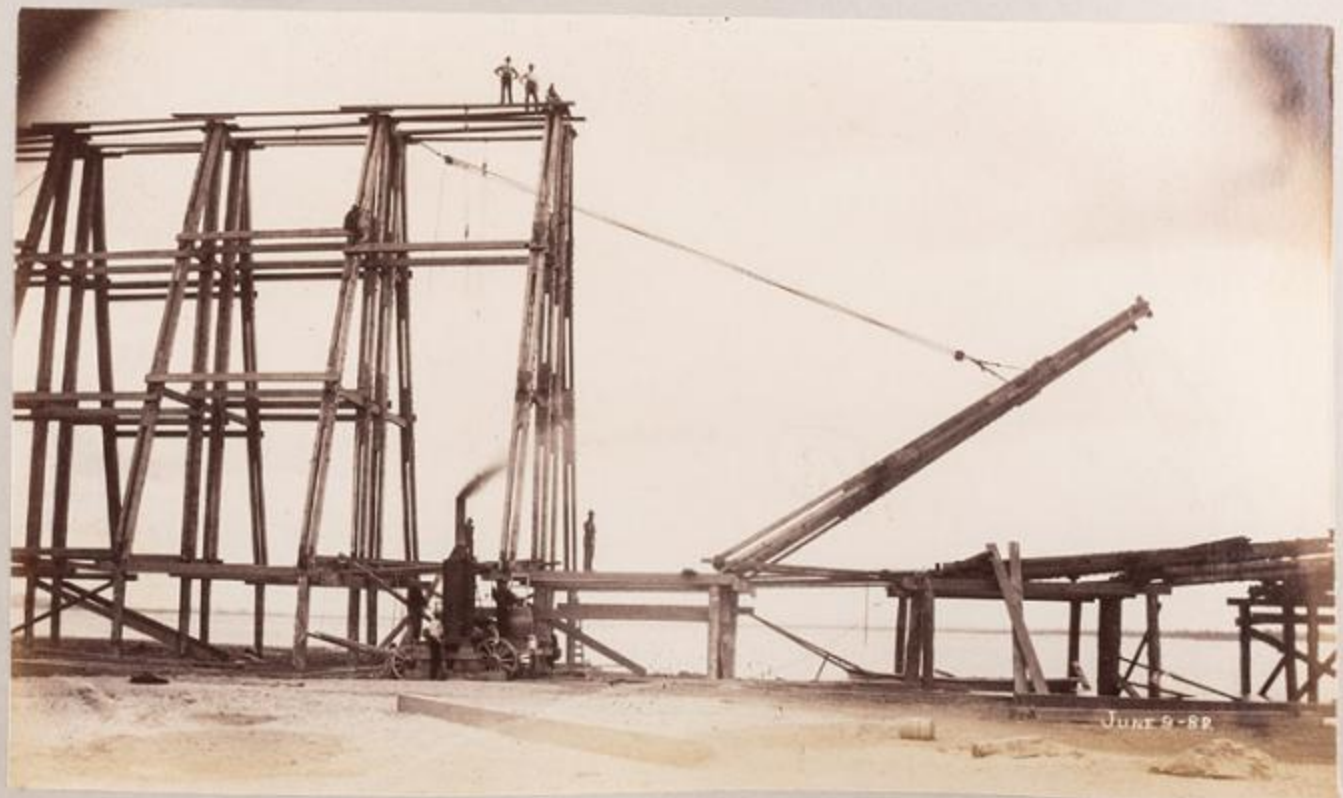
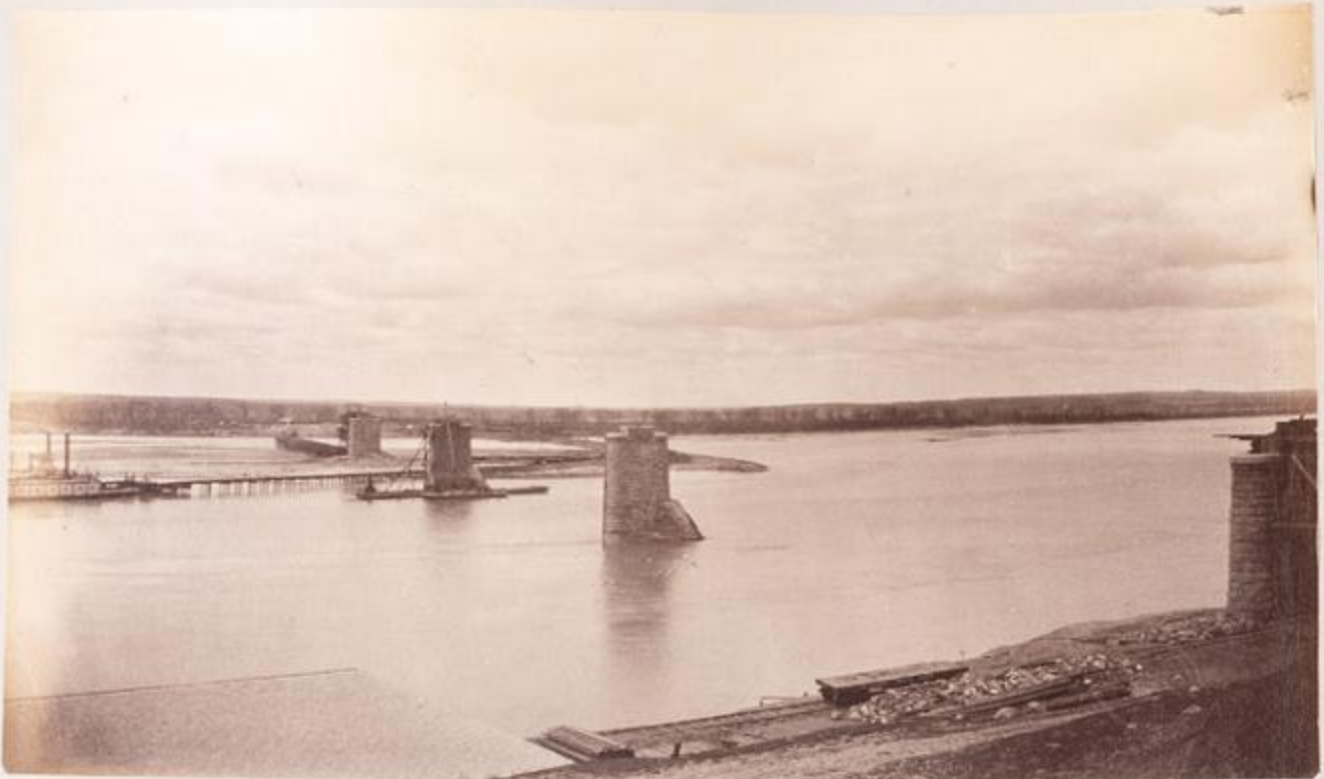
Printed sheet to the preliminary leaf reads: "The Bismarck Bridge. Bridge over the Missouri River at Bismarck, D.T., on the Northern Pacific Railroad. Opened for Traffic Oct. 21, 1882. George S. Morison, Engineer." With statistics. "3 Through Spans, 400 feet each. / 2 Deck Spans, 116 feet each. / Total Length Permanent Bridge, 1,450 feet. / Timber Trestle, 1,500 feet. / Total, 2950 feet." Several images are dated in-negative.

The first image shows the site with one complete pier and a second underway, followed by a series of photographs showing the construction process of the bridge. Also includes a view of two men outside the Engineer's office and the final image of the complete bridge with a laden train crossing over. The images were captured by F. Jay Haynes (1853-1921) who was the official photographer of the Northern Pacific Railroad.

The Northern Pacific Railway was a transcontinental railroad that began construction in 1870 after receiving nearly 40 million acres of land grants which were approved by Congress in 1864. The line originated in Duluth, Minnesota, and terminated in Tacoma, Washington, connecting the Great Lakes with Puget Sound. Already behind the aspirational completion deadline by 1879, Northern Pacific decided to expend a great amount of capital to cross the Missouri River, a major obstacle and considered the most treacherous to bridge especially due to powerful ice jams. The site near Bismarck, Dakota Territory was chosen as it provided the shortest route between the existing tracks on either side of the river, and the bedrock cliffs on the east bank would better resist erosion. This was, however, the widest area of the river which lead architect, George Morison, helped to mitigate by creating a dike to narrow the river. He also built 2 additional piers with metal-coated edges upstream to break up ice floes. Construction on the piers began on 1 September 1881 and was completed by 3 June 1882. The central piers were achieved by the use of pneumatic caissons, which were still a relatively new technology in America.

\$6,000 - 8,000







281

[EARLY PHOTOGRAPHY]. NOTMAN, William (1826-1891) & John A. FRASER (1838-1898), photographers. *Canadian Scenery*. Toronto: Notman & Fraser, [ca 1876?].

Folio (291 x 355 mm). 55 large-format albumen photographs (most approx. 7 1/2 x 9 1/4 in., and reverse) and 28 small albumen photographs (each 2 7/8 x 3 in.) with manuscript captions. (Minor toning, occasional spotting, one leaf has been reinserted.) Full brown morocco gilt, gilt-lettered to front board, spine in 6 compartments with 5 raised bands (rear board detached, front hinge broken, scuffs to extremities). *Provenance*: Meyrick & Helen Bankes (gift inscription, dated 28 February 1876).

A varied collection of albumen photographs from Notman & Fraser's studio that includes majestic landscapes of the Canadian wilderness, including several views of the St. Lawrence River and Niagara Falls, as well as images from eastern cities including Montreal, Toronto, Halifax, and Quebec. Also included are a series of 5 posed images of a moose hunt and 2 composite images, for which the studio was known, including Montreal Snow Shoe Club, which was crafted to send to the Paris World Exhibition. William Notman (1826-1891) immigrated to Montreal from Scotland in 1856, building an international reputation with photographic studios in both Canada and the United States. RARE: No other copies of this handsomely bound photographic collection were located.



For a complete listing of caption titles, please visit [www.hindmanauctions.com](http://www.hindmanauctions.com).

\$800 - 1,200



283

RANNEY, William Tylee (1813-1857). *The Trappers Last Shot*. From the Original Painting Distributed by the Western Art Union in 1850. Cincinnati: Neale, 1850.

Steel engraving, 577 x 756 mm sheet. Some soiling, a few short tears to blank margin. *Provenance*: Acquired Dorothy Sloan (11 December 2009, Sale 22, lot 484).

FIRST PRINTING of this western print, which was later followed by a Currier & Ives knock-off. The original painting from which the print was made was included in the exhibit "Forging an American Identity: The Art of William Ranney" at the Buffalo Bill Historical Center (13 May 2006-14 August 2006). "This is an engraved reproduction of Ranney's famous oil painting...by the same title that was based on a sketch made by the artist while he served in the Army of the Republic of Texas.... It is a scene, probably inspired by the story of mountain man Joe Meek, who used his last shot to defend himself against attacking Indians" (Kelsey, *Engraved Prints of Texas, 1554-1900*, p.74).

Property from the Collection of Dr. Brant Mittler

\$2,000 - 3,000





282

[NATIVE AMERICANS] - [WESTERN AMERICANA & CANADA]. Album containing photographs of Native American subjects and scenic views of the Western United States and Canada. Ca 1910s.

Horizontal folio album with flexible boards, "Photographs" in gilt on front cover (surface scuffing and loss to corners and edges, front cover partially detached). Album contains approx. 235 silver gelatin photographs ranging in size from 3 1/2 x 5 1/4 in. to 9 1/2 x 11 1/2 in., mounted recto/verso on 15 x 11 in. album pages, with many including manuscript captions below image. Some captions have also been added to the photographs in white ink. Condition generally good, with toning, occasional spotting, and some edge and corner wear to prints. Some photographs are partially or fully detached from album pages and some photographs are no longer present.

An impressive album containing over 150 photographs documenting the majestic mountain landscapes and lake views of British Columbia, Alberta, Quebec, California, Washington State, and Montana. Several images feature Banff and Lake Louise, including landscapes, wildlife, the Canadian Pacific Railway Hotel, museums, landmarks, town views, and outdoor activities such as curling and canoeing. Scenic images and panoramic views of mountain ranges and glaciers such as Three Sisters, Illecillewaet Glacier, Mt. Lefroy, Mt. Victoria, Victoria Glacier, Mt. Robson, Temple Mountain, Mt. Aix, Castle Mountain, Mt. Aberdeen, and Valley of the Ten Peaks are included, as well as an interesting group of photos documenting a party climbing a summit and exploring glaciers and ice caves at Wilcox Pass and Mt. Robson.

The album also houses a series of photos of Niagara Falls, including the Maid of the Mist, the suspension bridge, and the Ontario Power Company's Power House. Photographs documenting the development of the Kananaskis Falls, from views of the dam to the investors involved in the project, are enclosed, as well as images of the Elwha Power Plant in Washington State, Seattle's Cedar River Dam, an oil well at Forks, Washington, and Horseshoe Falls.

Snapshots and real photo postcards of Native American subjects and camps are also featured in the album, such as a view of Stoney's camp at Banff, Sioux Indians posed with white men, a series of views documenting the Stoney Indians celebrating Queen Victoria's birthday on 24 May 1912, and Sarcee Indians at Morley, Alberta. Cowboy life is captured through a small group of images of camp and the Calgary Rodeo of 1912. The album also includes a selection of informal snapshots of friends and family enjoying leisure activities, from gathering together for parties, to fishing, to yachting on San Francisco Bay.

Three detached or partially detached images bear the verso copyright of Byron Harmon (1876-1942), a pioneering photographer of the Canadian Rockies, including a photograph of Mount Athabasca and 2 real photo postcards of Stoney Indians. However, it is unclear who produced the remaining photographs housed in the album.

\$2,000 - 3,000





284

[WILD WEST SHOWS]. *Buffalo Bill*. Philadelphia, PA: Jackson's Printing House, ca 1872-1877.

12 x 19 in. lithograph (loss to lower right corner, minor soil).

Buffalo Bill is depicted wearing skins and holding a large knife and grasping a rifle. Found together with the companion Texas Jack poster listed as Lot 285. The friendship between the two men began when Cody helped Jack get hired as a "trail agent and scout" with the 5th US Cavalry at Fort McPherson. They had several engagements together as scouts and hunting guides, and in late 1872, the frontiersmen performed in the stage show, "Scouts of the Prairie." They continued to perform together throughout the 1870s.

RARE: only 1 copy located (published on [codyarchive.org/topics/stage](http://codyarchive.org/topics/stage)).

\$3,000 - 5,000

285

[WILD WEST SHOWS]. *Texas Jack*. Philadelphia, PA: Jackson's Printing House, ca 1872-1877.

12 x 19 1/4 in. lithograph (dampstains, light spotting).

Texas Jack is depicted wearing a plumed hat, a fringed jacket, and a knife tucked into a tasseled sash. He leans upon his rifle. Jack Omohundro was born in rural Virginia in 1846 and despite his young age, attempted to join the Confederate Army at the outbreak of the Civil War. After being twice refused, he was allowed to serve as a courier at the headquarters of the Virginia Militia and given the nickname "Boy Scout of the Confederacy." When he turned 17 in February 1864, he enlisted as a private in Company G of the 5th Virginia Cavalry, part of Lee's Army of Northern Virginia. He soon served General J.E.B. Stuart directly as a courier and scout. Jack was wounded at the Battle of Trevilian Station and continued serving in the 5th and later the 15th Virginia Cavalry. Found together with the companion Buffalo Bill poster listed as Lot 284.

\$3,000 - 5,000







286  
[WILD WEST SHOWS]. Miss Nellie Lingard, with the Buffalo Bill Combination.  
Cleveland, OH: W.J. Morgan & Co., ca 1870s-1880s.

13 1/2 x 18 1/2 in. (toning, occasional spotting, some edge wear incl. slight loss to top right corner).

While not much is known about the roles Nellie Lingard played, she is well documented as traveling and performing with Buffalo Bill.

RARE: Only one copy located, in the J.B. Speed Art Museum Collection, held at the Kentucky Historical Society (1997.17.7).

\$600 - 800



287  
[WILD WEST SHOWS]. Miss Jennie Gilbert with the Buffalo Bill Combination.  
Cleveland, OH: W.J. Morgan & Co., ca 1870s-1880s.

13 3/4 x 18 1/2 in. (toning, wear, chipping, and few short tears to edges and corners).

While not much is known about the roles Jennie Gilbert played, she is well documented as traveling and performing with Buffalo Bill.

RARE: No other copies located.

\$600 - 800

288  
[WILD WEST SHOWS]. William F. "Buffalo Bill" Cody signed and inscribed large format photograph. New York: Hemment Studios.

4 1/2 x 6 1/2 in. silver gelatin photograph (lightened a bit, a few ink spots, some fading of ink inscription), on 6 1/2 x 8 1/2 in. mount (losses at corners, a few cracks, one with adhesive repair to verso). Hemment Studios imprint blindstamped to mount recto, ink stamp to mount verso. INSCRIBED AND SIGNED BY CODY to lower photograph edge and mount: "To Leonard Cody Bell / W.F. Cody / 'Buffalo Bill' / 1907."

Showing Buffalo Bill mounted on horseback with fancy show tack, originally taken in Austria but later sold by Hemment Studios, Fulton St., New York, as indicated by blindstamp. Leonard Cody Bell was the son of William A. Bell, the owner of the company that did the Wild West's printing. The photograph was signed in 1907, which is the first season the show returned from four years touring and wintering in Europe. The young Bell served in the Wild West as a bugle boy and then performer before the show went bankrupt in 1912.

\$1,000 - 1,500







289

[WESTERN AMERICANA]. Quarter plate period-copy tintype of 5 men armed with Winchester rifles.

Quarter plate outdoor tintype, a period copy (light surface scratches, adhesive residue to lower edge), housed in contemporary pink paper frame sleeve with gilt border (light toning, small chip).

The five men stand outdoors, uniformly holding their Winchester rifles. All wear brimmed hats and continental ties, four with mustaches. The man at center wears ammunition on his belt.

\$1,000 - 1,500

290

[WESTERN AMERICANA]. A group of 2 tintypes of a portly man posed with his rifle.

Outdoor portrait-oriented view of an outdoorsman posed wearing a hat and shirt with fringed sleeve detail, and standing on a log outside of what appears to be a cabin, holding the barrel of his rifle in one hand, a cigar in his mouth, and two revolvers tucked into his pants. – Outdoor landscape-oriented portrait of the same man, posed reclining on the ground, holding a cigar in his mouth, a revolver in one hand, his hat in the other, and with another revolver tucked into his pants. His rifle is propped up against his leg and a structure behind him. – Together, 2 tintypes, each 3 5/8 x 2 3/4 in. or smaller, featuring the same man showing off his weapons and his bold personality. Plates with some creasing/bending, clipped corners, and surface blemishes.

\$500 - 700



291

[WESTERN AMERICANA]. DE PLANQUE, Louis, photographer. CDV of two armed cowboys. Corpus Christi, TX: n.d.

2 1/4 x 3 3/4 in. CDV on cardstock mount (toning and spotting throughout, few splotches lower right, with wear to edges and corners). Credited on mount recto, with de Planque's pictorial imprint on verso. Studio portrait of two men wearing wide-brimmed hats and other western attire. One man wears fur chaps and a wide-lapeled jacket, and a knife and revolver in his belt. The other holds a holstered pistol.

\$400 - 600



292

[OUTLAWS & LAWMEN]. CDV, full-length studio portrait of Cole Younger.

2 3/16 x 3 1/2 in. albumen CDV on cardstock mount (a few spots). Uncredited. Pencil inscription in eccentric style reads: "T.C. 'Bud' Younger." Later ink inscription: "No. 4."

Thomas Coleman "Cole" Younger (1844-1916) was a Confederate guerrilla during the Civil War and later best remembered as a co-leader of the James-Younger Gang. He grew up in Missouri, and became a pro-Confederate bushwhacker under William Clarke Quantrill, even after Confederate withdrawal from the state. After the war, Younger, several of his brothers, other former guerrillas, and Frank and Jesse James began robbing banks, stagecoaches, and trains across the region. After an 1874 train robbery, they became known as the James-Younger gang and began to be pursued by the Pinkertons. After an attempted bank robbery in Northfield, MN went awry, Cole and his brothers Jim and Bob were captured and wounded by a local posse. They pleaded guilty and received life in prison at Minnesota Territorial Prison. Frank and Jesse James successfully fled to Nashville, TN, where they lived peacefully before Jesse returned to crime in 1879.

\$3,000 - 4,000



293

[OUTLAWS]. TACKETT, John, photographer. *The Daltons of the Coffeyville raid*, 1892. Coffeyville, KS: ca early 20th century.

5 3/8 x 3 3/8 in. real photo postcard (diagonal crease to lower left corner, some surface wear, corner/edge wear). View of the Dalton Gang members taken in the aftermath of their disastrous 5 October 1892 raid on two banks in Coffeyville, Kansas. Of the five who rode into town four were shot dead by townsmen and are pictured in ghastly repose. The postmortem view shows Tom Evans, Bob Dalton, Grat Dalton, and Texas Jack/Tom Moon/Dick Broadwell, with identifications in negative.

The Dalton boys – Bob, Grat, Emmett, and Frank – grew up leading a hardscrabble existence in Missouri, Indian Territory, and Kansas, four of a family of thirteen children. Early in their adulthood Frank, Bob and Grat served briefly as Deputy Marshals in Indian Territory and Fort Smith, AR. Frank, described by many as an outstanding peace officer, was killed on 27 November 1887 while attempting to arrest a horse thief. Not long afterward, Bob and Grat turned away from the law to a criminal career.

\$300 - 400



294

[OUTLAWS]. A pair of real photo postcards showing the hanging of Thomas Edward "Black Jack" Ketchum. [April 1901].

5 3/8 x 3 3/8 in. real photo postcards captioned in the negative, "The Hanging of 'Black Jack' the Outlaw," and "Body of 'Black Jack' after the Hanging Showing Head snapped off." Each with surface soiling, some toning, and wear to edges and corners. "The Hanging" card bears adhesive and black paper residue spots and likely modern pencil inscriptions on verso. One image shows men standing around Ketchum as the noose is prepared to be placed around his neck; the other shows men posing with the body of the executed Ketchum.

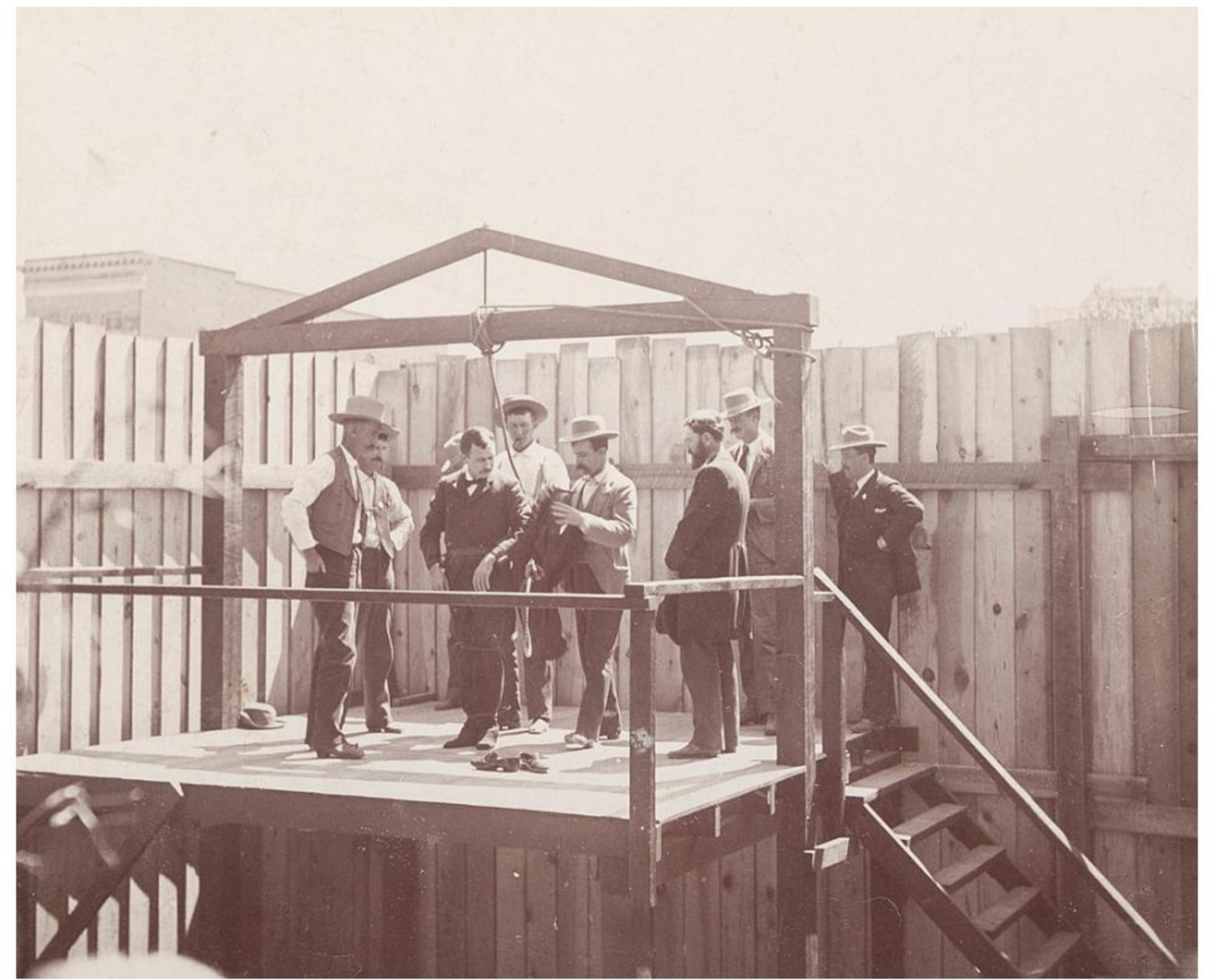
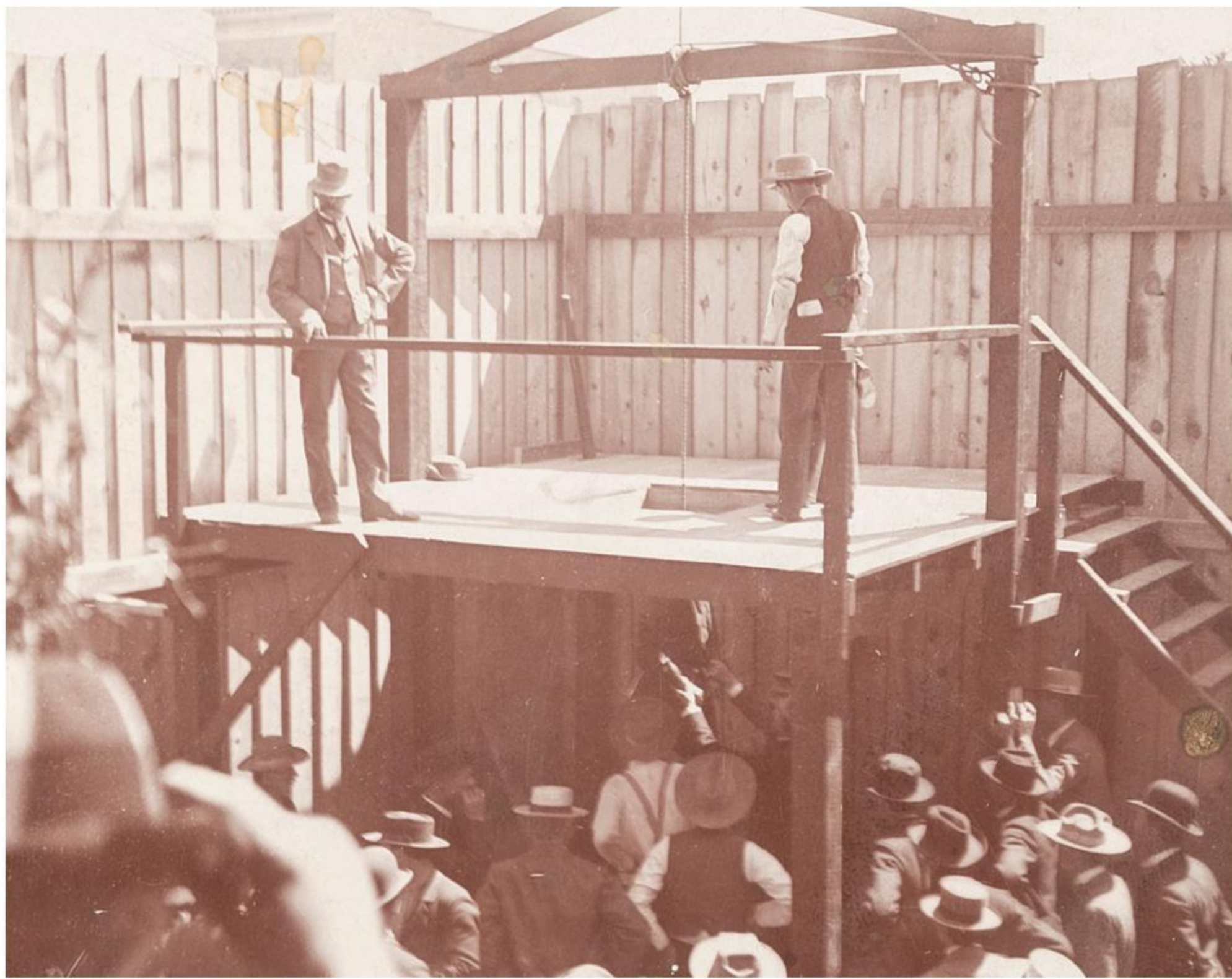
Thomas Edward "Black Jack" Ketchum was born in Texas in 1863. He and his older brother Sam worked as cowboys around New Mexico, Arizona, and Texas by about the 1890s. After a while, the brothers took to robbing trains and occasionally stores and post offices. Over their criminal career they rode with members of the "Wild Bunch," "Kid" Curry, members of the "Hole in the Wall Gang," and virtually every other contemporary outlaw.

After Sam's death, "Black Jack" attempted a lone robbery, getting shot in the process. He was thrown off the train and unable to escape due to weakness from pain and loss of blood. He essentially surrendered to the next train. Ketchum was tried and sentenced to hang.

After a number of delays, he was finally led to the scaffold 26 April 1901. A miscalculation by an inexperienced hangman severed Black Jack's head in the drop. He became the only person hanged for train robbery (later deemed unconstitutional); the only person hanged in Union County, NM; and one of only a couple of criminals decapitated in the US during a judicial hanging.

\$400 - 600





295

[OUTLAWS]. HAMAKER, H.L., photographer. A series of 3 photographs documenting the Prescott, Arizona, execution of Fleming Parker. Prescott, AZ: ca 1898.

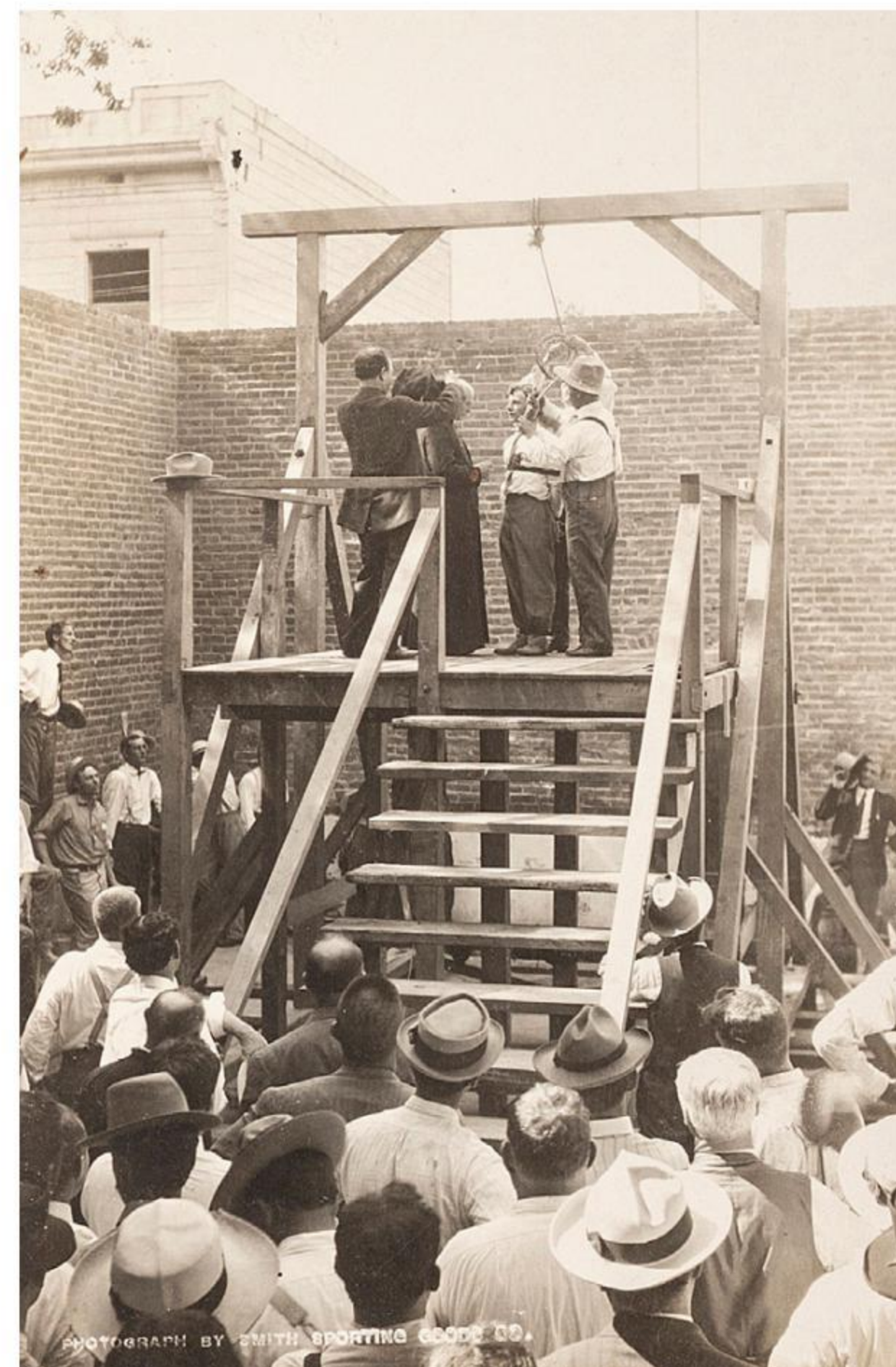
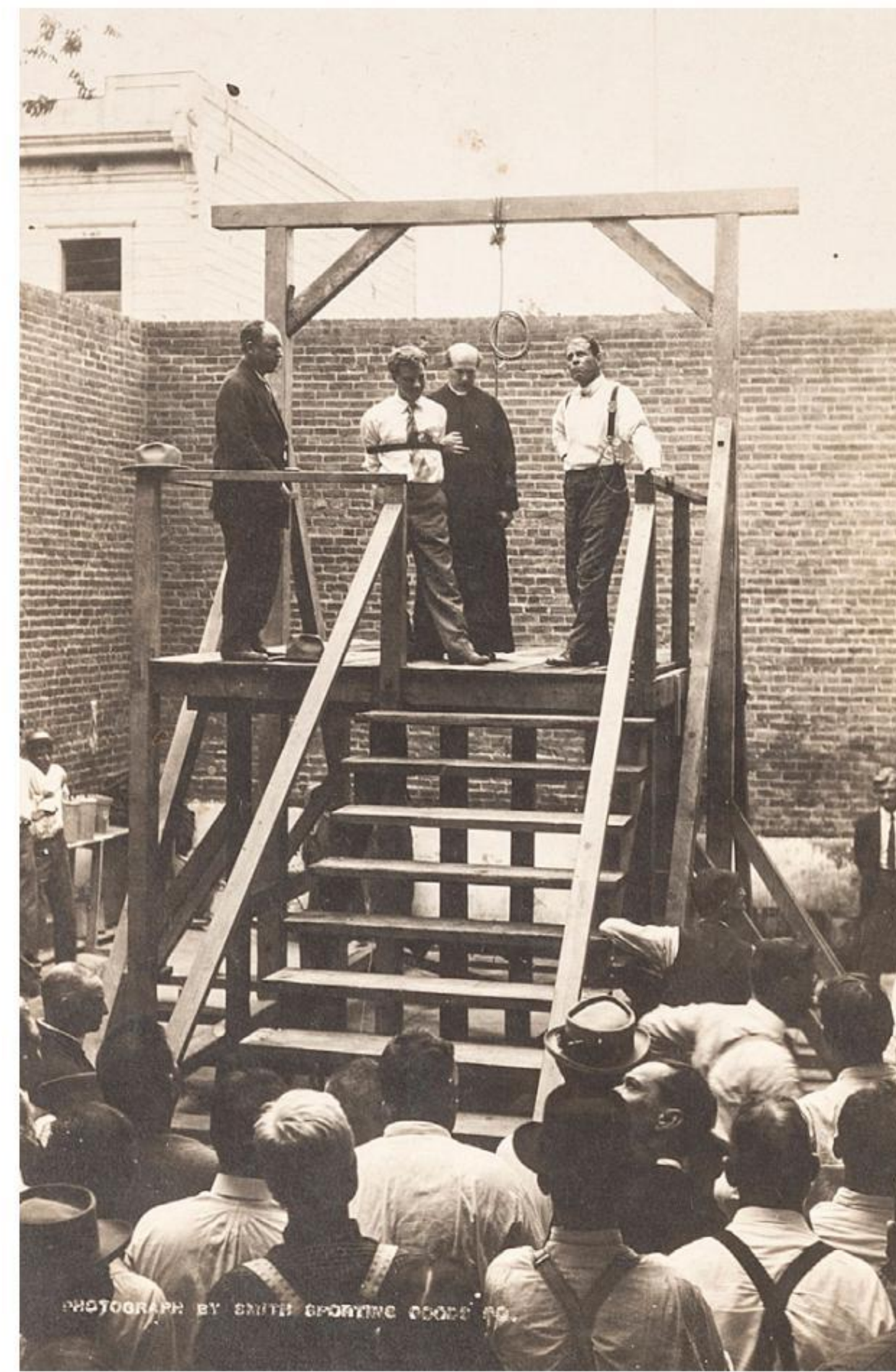
3 silver gelatin photographs, 4 1/2 x 3 3/4 in. on cardstock mounts. Each with H.L. Hamaker's imprint on verso and previous owners' inked and penciled notations. All lightly and evenly toned; image numbered "4" in ink on mount features spots of discoloration to upper left. Photographs show different moments from the execution, including the placing of the noose on Parker (image numbered "3" in upper left corner).

[With:] 4 x 5 in. silver gelatin photograph, unmounted, with penciled caption on verso, "Execution of Mexican Murderers Prescott, AZ., 1904." Six men stand with their hats in their hands behind three men kneeling beneath the gallows with their heads slightly bowed - one appearing to be reading to the other two. A series of real photo postcards documenting this execution (of Elijo Hidalgo and Francisco Rentezia for the murder of Charles Goddard and Frank Cox, 1903) were made by the Brisley Drug Company in 1907. One features this image.

Fleming James Parker was executed on 3 June 1898 after a series of crimes, beginning with an ill-fated train robbery in February of 1897 for which Parker was imprisoned at Yavapai County Jail in Prescott. Parker escaped from jail prior to his trial, killing popular district attorney, Erasmus Lee Norris, in the process. He was recaptured and sentenced to death for murder, putting an end to his life of crime. Much legend surrounds the life of Fleming Parker, and many details and embellishments of these events abound, including a popular account that Parker spent the last night before his execution with a local prostitute by the name of "Flossie."

\$10,000 - 15,000





296

[OUTLAWS]. SMITH SPORTING GOODS CO., photographer. A series of 4 photographs documenting the last legal hanging in Tucson, Arizona. 1908.

4 silver gelatin photographs on cardstock mounts (images with light spotting to upper portions and light mirroring to lower portions; minimal wear to mount edges and corners). Each photograph credited to lower left corner. Images capture four different moments from the hanging, including the group of participants ascending the staircase to the gallows, standing around the perimeter of the platform, walking Hawkins toward the noose, and placing the noose over the convicted man's head while preparing the hood. The crowd of spectators is visible in each photograph.

The last legal hanging in Tucson, Arizona was the execution of Edwin W. Hawkins on 14 August 1908. He was convicted and sentenced to hang for the murder of Albert Leonhardt, a crime to which he confessed, along with a string of robberies he and his wife were suspected of committing. The men standing with Edwin on the platform include Deputy Sheriff Henry Meyer, Father John Timmerman, and Sheriff Nabor Pacheco.

\$12,000 - 16,000



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\* LEAD PHOTOGRAPHERS  
FOR SALE 1046  
4/8/22



# HINDMAN | Guide for Prospective Sellers and Buyers

## GUIDE FOR PROSPECTIVE SELLERS

### Evaluation of Property

If you have property you wish to sell, please call our Consignment Department at 312.280.1212 to arrange for a consultation. At that time, you may make an appointment to bring your property or photographs, along with any other pertinent information, to Hindman LLC and we will be happy to provide you with complimentary estimates and advice. If you have a large collection, an appointment may be made to evaluate the property on-site. Fees for on-site visits may vary.

### Standard Commission Rates

Our standard rate of commission is equal to ten percent (10%) of the hammer price on each lot sold for \$5,001 or more; and twenty-five percent (25%) of the hammer price on each lot sold for less than \$5,001, with a minimum commission of \$75 per lot sold. If your property fails to reach the reserve price agreed upon between you and Hindman LLC, you may be obligated to pay a reduced commission rate of five percent (5%) of the reserve price.

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Hindman LLC can advise you as to how to have your property delivered to our galleries. Packing, shipping and insurance are payable by the seller. In certain instances, packing and shipping costs may be paid by Hindman LLC and deducted from the proceeds of the sale. We may recommend packers and shippers, but we are not responsible for their acts or omissions.

### Appraisals

Appraisals can be arranged for insurance, donation, estate tax, family division or other purposes. Appraisal fees vary according to circumstances. Please contact our Estates and Appraisals Department at 312.334.4232 for further information.

## GUIDE FOR PROSPECTIVE BUYERS

### Conditions of Sale

All bidders with Hindman LLC must read and agree to Conditions of Sale posted in this catalogue prior to bidding at an auction.

### Viewing Auction Items

It is highly recommended that all prospective bidders either view the sale via our online catalogue or contact Hindman LLC for further images or to schedule an appointment to view objects in person.

### Estimates

Hindman LLC provides catalogue descriptions and pre-auction estimates for each lot included in the sale. These estimates are a guide for prospective bidders. They are not definitive. All pre-sale estimates are subject to revision.

### Condition Reports

We are happy to provide a condition report for lots with a low estimate of \$300 and above. Nevertheless, intending buyers are reminded that condition reports are statements of our opinion only, and that each lot is sold "AS IS," per our Conditions of Sale, as outlined in the back of this catalogue. All lots should be viewed personally by prospective buyers or their agents to evaluate the condition of the property offered for sale due to the highly subjective nature of condition reports.

### Bidding at Auction

The highest bidder acknowledged by the auctioneer will be the purchaser. In addition to the hammer price, the buyer agrees to pay Hindman LLC a buyer's premium as well as any applicable taxes.

### Bidding Increments

Bidding generally opens at half the low estimate and advances in the following order, although the auctioneer may vary the bidding increments during the course of the auction.

The standard bidding increments are:

\$0 - \$500 .....	\$25
\$500 - \$1,000 .....	\$50
\$1,000 - \$2,000 .....	\$100
\$2,000 - \$5,000 .....	\$250
\$5,000 - \$10,000 .....	\$500
\$10,000 - \$20,000 .....	\$1,000
\$20,000 - \$50,000 .....	\$2,500
\$50,000 - \$100,000 .....	\$5,000
\$100,000 - \$200,000 .....	\$10,000
Above > \$200,000 ...	At Auctioneer's Discretion

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Our auctions are free and open to the public with no obligation for attendees to bid. Registration requires your full contact information, photo identification, credit card information, your signature and agreement to the Conditions of Sale.. If you are the successful bidder, your paddle number and the hammer price will be announced by the auctioneer.

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Hindman LLC allows absentee and live bidding through our website at hindmanauctions.com as well as absentee and live bidding through third party online bidding providers which vary by sale. For more information regarding online bidding please visit our website at hindmanauctions.com.

### Absentee Bidding

If you are unable to attend an auction, you may place an absentee bid, either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. An absentee bid is the highest price you are willing to pay exclusive of buyer's premium and applicable sales tax. Hindman LLC will exercise absentee bids at no additional charge. Absentee bids are always confidential, and bids are executed at the lowest price possible by the auctioneer according to reserves and competing bids.

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Updated 4/8/22



# HINDMAN | Conditions of Sale

These Conditions of Sale set out the terms upon which Hindman LLC (“we,” “us,” or “our”) sells property by lot in this catalogue. You agree to be bound by these terms by registering to bid and/or by bidding in our auction.

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### 1. LOT DESCRIPTIONS AND WARRANTIES

Our description of a lot, any statement of a lot’s condition, and any other oral or written statement about a lot—such as its nature, condition, artist, period, materials, dimensions, weight, exhibition or publication history, or provenance—are our opinion and shall not to be relied upon by you as a statement of fact. Except for the limited authenticity warranty contained in paragraphs E and F below, we do not provide any guarantee of our description or the nature of a lot.

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The physical condition of lots in our auctions can vary due to age, normal wear and tear, previous damage, and restoration/repair. All lots are sold “AS IS,” in the condition they are in at the time of the auction, and we and the seller make no representation or warranty and assume no liability of any kind as to a lot’s condition. Any reference to condition in a catalogue description or a condition report shall not amount to a full accounting of condition and may not include all faults, inherent defects, restoration, alteration, or adaptation. Likewise, images in our catalogue may not depict a lot accurately, as colors and shades may appear different in print or on screen than on physical inspection. We are not responsible for providing you with a description of a lot’s condition in the catalogue or in a condition report.

### 3. VIEWING LOTS

We offer pre-auction viewings, either scheduled or by appointment, that are free of charge. If you believe that the catalogue description or condition reports are not sufficient, we suggest you inspect a lot personally or through a knowledgeable representative before you bid on a lot to make sure that you accept the description and its condition. We recommend you hire a professional adviser if you are not familiar with how to address the nature or condition of an object. Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping purposes.

### 4. ESTIMATES

Estimates of a lot account for the condition, rarity, quality, and provenance of the object and are based upon prices realized for similar objects in past auctions. Neither you nor anyone else may rely on our estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer’s premium, any applicable taxes, and any other applicable charges.

### 5. WITHDRAWAL

We may, in our sole discretion, withdraw a lot from auction at any time prior to or during the sale and shall have no liability to you for our decision to withdraw.

## B. REGISTERING TO BID

### 1. GENERAL

We reserve the right to reject any bid. By participating in the sale, you represent and warrant that:

- (a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, “Sanctioned Person(s)”);
- (b) Where you are acting as agent, your principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and
- (c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

### 2. NEW BIDDERS

New bidders must register at least twenty-four (24) hours before an auction and must provide us with documentation of their identity.

- (a) Individuals must provide photo identification (driver’s license, non-driver ID card, or passport) and, if not shown on the photo identification, proof of current address (a current utility bill or bank statement).
- (b) Corporate clients must provide a Certificate of Incorporation or its equivalent bearing the company’s

name and registered address, together with documentary proof of directors and beneficial owners. (c) Trusts, partnerships, offshore companies, and other business entities must contact us in advance of the auction to discuss our requirements. If we are not satisfied with the information you provide us in our bidder identification and other registration procedures, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. New bidders may be required to provide us with a financial reference and/or a deposit before we allow them to bid.

### 3. RETURNING BIDDERS

If you have not bought anything from us recently, then we may require you to register as a new bidder, as described in the paragraph above. Please contact us at least twenty-four (24) hours prior to the auction.

### 4. BIDDING FOR ANOTHER PERSON

If you are bidding as an agent on behalf of another person, your principal must be a registered bidder and must provide us with written authorization allowing you to bid. You, as the agent, shall accept personal liability to pay the purchase price and all other sums due unless we have agreed in writing before the auction that you are acting as an agent on behalf of your principal and that we will only seek payment from your principal.

### 5. BIDDING IN THE SALEROOM

If you wish to bid in the saleroom, you must first acquire a bidding paddle at least thirty (30) minutes before the auction.

### 6. OUR BIDDING SERVICES

We offer the following bidding services as a convenience to our clients, subject to these Conditions of Sale. We shall not be responsible for any error, omission, or failure, human or otherwise, in providing these services.

(a) Phone Bids: You must contact us at least twenty-four (24) hours prior to the auction to arrange a phone bid. We will accept bids by telephone for lots only if our staff is available to take the bids. We agree that we may record telephone bids.

(b) Internet Bids: You can bid in our live sales via our bidding platform or through third-party bidding sites.

(c) Written Bids: You can find a Written Bid Form at the auction location, or online at [www.hindmanauctions.com](http://www.hindmanauctions.com). We must receive your completed Written Bid Form at least twenty-four (24) hours before the auction. We will endeavor to execute written bids at the lowest possible price consistent with the reserve. If you make a written bid on a lot that does not have a reserve and there is no higher bid than yours, we will bid on your behalf at approximately fifty percent (50%) of the low estimate or, if lower, the amount of your bid. The first written bid we receive of those for identical amounts will be given priority over other bids.

### 7. CREDIT CARD AUTHORIZATION HOLD

When you register to bid you may be asked to provide us with a valid credit card number. You authorize us to verify the validity of the credit card by placing a temporary authorization hold on the card that will remain until it falls off, usually within 2 to 7 days.

## C. DURING THE AUCTION

### 1. BIDDING IN THE AUCTION

(a) Live Auctions. We will appoint an individual auctioneer to administer a live auction. The auctioneer may accept bids from (a) written bids left with us by bidders before the auction; (b) bidders in the saleroom; (c) telephone bidders; and (d) Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.

(b) Online Auctions. The auctioneer will accept bids from Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.

(c) Timed Auctions. Bids may only be submitted on our website between the dates and times specified in the lot’s description. Your bid is submitted once you place and confirm your bid amount. You agree that a bid is final once it is placed and that you may never amend or revoke your bid. You are fully responsible for any errors you make in bidding. Bidding generally opens at or below the low estimate and increases in steps (bidding increments) to be determined in Hindman’s sole discretion.



## 2. AUCTIONEER'S DISCRETION

The auctioneer shall have absolute discretion to (a) admit a bidder into or remove a bidder from the saleroom or online auction; (b) accept or refuse any bid; (c) change the order of the lots in the auction; (d) move the bidding backward or forward; (e) withdraw any lot from the auction; (f) divide any lot or combine any two or more lots; (g) reopen or continue the bidding even after the hammer has fallen; and (h) continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot in the event that there is an error or dispute related to bidding or the application of the reserve, whether during or after the auction. You must provide us with written notice within three (3) business days of the date of the auction if you believe that the auctioneer has accepted the successful bid in error. The auctioneer will consider the claim and decide in good faith if the sale of the lot is final, whether he/she will cancel the sale of the lot, or whether he/she will reoffer and resell the lot. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way affect our ability to cancel the sale of a lot under other applicable provisions of these Conditions of Sale, including the rights of cancellation set forth in sections B(1), D(6), E(2), and G(1).

## 3. BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his/her sole option, bid on behalf of the seller up to one bidding increment before the reserve by making either consecutive or responsive bids. The auctioneer will not identify these as bids made on behalf of the seller. If a lot is offered without reserve, the auctioneer will open the bidding at a set increment lower than the lot's low estimate and will solicit higher bids from that amount. If there are no bids on a lot, the auctioneer may deem the lot unsold.

## 4. SUCCESSFUL BIDS AND INVOICES

Subject to paragraph C(2), the contract of sale between the seller and the successful bidder is formed when the final bid is accepted and the auctioneer's hammer strikes. The successful bid price is the hammer price, and we will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we shall not be responsible for telling you whether your bid was successful. You should contact us immediately after the auction to find out the success of your bid in order to avoid having to pay storage charges. Please note that Hindman will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Hindman prior to the sale.

## D. AFTER THE AUCTION

### 1. THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots, we charge twenty-five percent (25%) of the hammer price up to and including \$400,000; twenty percent (20%) of any amount in excess of \$400,001 up to and including \$4,000,000; and twelve percent (12%) of any amount in excess of \$4,000,001. If the bidder bids through a third-party platform the bidder agrees to pay us a surcharge equal to the fee levied by the third-party platform. The third-party platform fee is in addition to the buyer's premium.

### 2. TAXES

The successful bidder is responsible for any applicable taxes, including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lot. A sales or use tax is dependent upon a number of factors, including, but not limited to, our volume of sale and the place of delivery of the lot, regardless of the nationality or citizenship of the successful bidder. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped or where it is picked-up in person. We collect sales tax in states where legally required.

### 3. MAKING PAYMENT

- (a) Immediately following the auction, you must pay the purchase price, consisting of the hammer price, plus the buyer's premium, plus any applicable duties and sales, use, or other applicable taxes. Payment is due no later than by the end of the seventh (7th) calendar day following the date of the auction, which we refer to as the due date.
- (b) We will only accept payment from the registered successful bidder. Once issued, we cannot change the buyer's name on an invoice or reissue the invoice in a different name.
- (c) You must pay for lots in US dollars in one of the following ways:
- (i) Wire transfer.
  - (ii) Bank checks: You must make these payable to Hindman LLC, and we may impose other conditions. Once we have deposited your check, property cannot be released until five (5) business days have passed.
  - (iii) Personal checks: You must make these payable to Hindman LLC, and they must be drawn from US dollar accounts from a US bank. The property will not be released until the check has cleared and the funds are received by us.
  - (iv) Credit card: Credit card payments may not exceed \$10,000 and a

convenience fee of 3% will be added to each credit card payment.

(v) ACH Bank Transfer

(d) You must quote your invoice number when making a payment. All payments sent by post must be sent to Hindman LLC, 1338 West Lake Street, Chicago, IL 60607, ATTN: Client Accounting Department.

## 4. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and title will not pass to you until we have received full payment in good funds of the purchase price, even in circumstances where we have released the lot to you.

## 5. TRANSFERRING RISK TO YOU

Unless we have agreed otherwise with you, the risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: (a) when you collect the lot; or (b) the end of the thirtieth (30th) day following the date of the auction or, if earlier, the date the lot is taken into care by a third-party warehouse.

## 6. YOUR FAILURE TO PAY

If you fail to pay us the purchase price in full in good funds by the due date, we will be entitled to do one or more of the following (as well as enforce any other rights and remedies we have by law) at our sole discretion:

- (a) We can charge interest from the due date at a rate of up to one and one-half percent (1.5%) per month on the unpaid amount due.
- (b) We can cancel the sale of the lot and sell the lot again, publicly or privately, on such terms as we believe appropriate, in which case you must pay us any shortfall between the amount you owe us and the resale price, plus all costs, expenses, losses, damages, and legal fees we incur due to the cancellation.
- (c) We can pay the seller the amount due to them, in which case you acknowledge and understand that we will have all the seller's rights to pursue you for such amount.
- (d) We can hold you legally responsible for the amount you owe us and bring legal proceedings against you to recover the amount owed by you, plus other losses, interest, legal fees, and costs as allowed by law.
- (e) We can reveal your identity and contact details to the seller.
- (f) We can reject any bids made by or on behalf of you in future auctions or require you to provide us with a deposit before accepting any bids.
- (g) We can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest, or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us.
- (h) We can take any other action we deem necessary or appropriate.

## 7. SHIPPING, COLLECTION, AND STORAGE

- (a) You must collect purchased lots within thirty (30) days of the auction. We can assist in making shipping arrangements by suggesting art handlers, packers, transporters, or experts, but you must arrange all transport and shipping with them, and we are not responsible for their acts, failure to act, or neglect. Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping.
- (b) If you do not collect any purchased lot within thirty (30) days following the auction, we may, at our sole option, (i) charge you storage and insurance costs; (ii) move the lot to another Hindman location or to a third-party warehouse, whereupon we will charge you transport costs, insurance costs, and administration fees for doing so, and you will be subject to the third-party storage warehouse's standard terms and responsible for paying its standard fees and costs; or (iii) sell the lot in any commercially reasonable way we think appropriate.
- (c) In accordance with applicable state law, if you have paid for the lot in full but you do not collect the lot within the time specified by the law of the state where the auction takes place, we may charge you state sales tax for the lot.
- (d) Nothing in this paragraph is intended to limit our rights under paragraph D(6).

## 8. EXPORTING, IMPORTING, AND ENDANGERED SPECIES

- (a) The shipping of a lot is affected by United States export laws or the import laws of other countries. If you are outside the United States, then local laws may prevent you from importing a lot. You alone are responsible for seeking advice prior to bidding and meeting the requirements of any law or regulation applying to the export or import of a lot.
- (b) Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife—such as, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood—may be subject to export controls in the US and import controls in other countries. You should check the relevant wildlife laws and regulations before bidding on any lot containing wildlife material if you plan to export the lot from the United States, import the lot into another country, or ship the lot between states. Your purchase of a lot containing endangered and other protected species of wildlife is at your own risk, and you shall be



responsible for any scientific test or other reports required for export from the United States or for shipment between states. We will not cancel your purchase and refund the purchase price if your lot may not be exported, imported, or shipped between states, or if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to import, export, and/or interstate shipping of a lot containing endangered and other protected species of wildlife.

## **E. WARRANTIES**

### **1. SELLER'S WARRANTIES**

For each lot, the seller gives a warranty that the seller (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot or the right to do so by law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph D(3) above) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages, or expenses. The seller gives no warranty other than as set out above, and as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller that may be added to this agreement by law, are excluded. No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the seller's warranties or creates an additional warranty on behalf of the seller with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

### **2. OUR LIMITED AUTHENTICITY WARRANTY**

Our limited authenticity warranty, which lasts for one (1) year from the date of a live auction or three (3) months from an online only auction, is that the lots in our sales are authentic as defined in paragraph H, below. You must notify Hindman regarding concerns of authenticity in writing within one (1) year of the date of a live auction or within three (3) months of the date of an online only auction. Following receipt of that written notification, subject to the terms below, Hindman will refund the purchase price paid by the client. The terms of this limited authenticity warranty are as follows:

- (a) It will be honored for claims notified in writing within a period of one (1) year from the date of a live auction or three (3) months from an online only auction. After such time, we will not be obligated to honor the limited authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the Heading). It does not apply to any information other than that in the Heading, even if it is shown in UPPERCASE type.
- (c) It does not apply to any Heading or part of a Heading that is qualified. "Qualified" means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the definition of "qualified" provided in paragraph H, below. Qualified Headings are not covered at all by this limited authenticity warranty.
- (d) It applies to the Heading as amended by any saleroom notice.
- (e) It does not apply where scholarship has developed since the auction, leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) It does not apply if the lot can only be shown not to be authentic by a scientific process that, on the date we published the catalogue, was not available or generally accepted for use, was unreasonably expensive or impractical, or was likely to have damaged the lot.
- (g) Its benefit is only available to the original buyer shown on the invoice for the lot, issued at the time of the sale, and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest, or restriction by anyone else. The benefit of this limited authenticity warranty may not be transferred by the original buyer to anyone else.
- (h) In order to make a claim under the limited authenticity warranty, you must
- (i) give us written notice of your claim within one (1) year of the date of a live auction or three (3) months from an online only auction ; (ii) at our option, pay for and provide us with the written opinions of two recognized experts in the field, mutually agreed upon by you and us, confirming that the lot is not authentic (we reserve the right to obtain additional opinions at our expense); and (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this limited authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price, nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages, or expenses.
- (j) No employee or agent of Hindman is authorized to make a representation or provide additional information, whether orally or in writing, that amends the limited authenticity warranty or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

### **3. ADDITIONAL WARRANTY FOR BOOKS**

If the lot is a book, then we give an additional warranty to the original buyer shown on the invoice for the lot issued at the time of the sale in the following circumstances:

- (a) We will refund the purchase price to the original buyer if we, in our sole discretion, are convinced that the book is defective in text or illustration, subject to the following terms:
  - (i) This additional warranty does not apply to (A) the absence of blanks, half titles, tissue guards, or advertisements; or damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting the completeness of the text or illustration; (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps, or periodicals; (C) books not identified by title; (D) lots sold without a printed estimate; (E) books that are described in the catalog as sold not subject to return; or (F) defects stated in any condition report or announced at the time of sale.
  - (ii) To make a claim under this additional warranty, you must give written details of the defect within twenty-one (21) days of the date of the sale and return the lot within twenty-one (21) days of the date of the sale to the saleroom at which you bought it in the same condition as at the time of sale.
  - (iii) Paragraphs E(2)(b), (c), (d), (e), (h), and (i) also apply to a claim under this additional warranty. (c) No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the additional warranty for books or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

### **4. JEWELRY**

- (a) Colored gemstones (such as rubies, sapphires, and emeralds) may have been treated to improve their appearance through methods such as heating and/or various clarity enhancements. These methods are considered common by the international jewelry trade but may make a gemstone more fragile and/or cause the gemstone to require special care over time.
  - (b) All types of gemstones may have been improved by some method. You may request a gemological report for any item that does not have a report if the request is made to us at least three (3) weeks before the date of the auction and you pay the fee for the report.
  - (c) We do not obtain a gemological report for every gemstone sold in our auctions. When we do get gemological reports from internationally accepted gemological laboratories, such reports are described in the catalogue. Reports from American gemological laboratories describe any improvement or treatment to the gemstone. Reports from European gemological laboratories describe any improvement or treatment only if we request that they do so, but they do confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree on whether a gemstone has been treated, the amount of treatment, or whether that treatment is permanent. The gemological laboratories only report on the improvements or treatments known to them at the date they make the report.
  - (d) For jewelry sales, estimates are based on the information in any gemological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### **5. WATCHES AND CLOCKS**

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts that are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights, or keys.
  - (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
  - (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water-resistant cases may not be waterproof, and we recommend you have them checked by a competent watchmaker before use.
  - (d) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile skin. When straps are shown for display purposes only and are not for sale. We may remove and retain the strap prior to shipment from the sale site. Please check with the department for details on a lot with such a strap.

### **6. YOUR WARRANTIES**

You warrant to us and the seller that (a) the funds you use for payment are not connected with any criminal activity, including tax evasion, and neither are you under investigation, nor have you been charged with or convicted of money laundering, terrorist activities, or other crimes; (b) where you are bidding on behalf of another person, (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money



laundering and sanctions laws, you consent to us relying on this due diligence, you will retain for a period of not less than five (5) years the documentation evidencing the due diligence, and you will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for payment are connected with or the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation for, or have been charged with or convicted of, money laundering, terrorist activities, or other crimes.

## F. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees about any lot other than as set out in the limited authenticity warranty or in the additional warranty for books, and as far as we are allowed by law, all warranties and other terms that may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E(1) are their own, and we do not have any liability to you in relation to those warranties.

(b) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us, or other than as expressly set out in these Conditions of Sale.

(c) WE DO NOT GIVE ANY REPRESENTATION, WARRANTY, OR GUARANTEE OR ASSUME ANY LIABILITY OF ANY KIND IN RESPECT OF ANY LOT WITH REGARD TO MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, DESCRIPTION, SIZE, QUALITY, CONDITION, ATTRIBUTION, AUTHENTICITY, RARITY, IMPORTANCE, MEDIUM, PROVENANCE, EXHIBITION HISTORY, LITERATURE, OR HISTORICAL RELEVANCE. EXCEPT AS REQUIRED BY LOCAL LAW, ANY WARRANTY OF ANY KIND IS EXCLUDED BY THIS PARAGRAPH.

(d) Our written and telephone bidding services, online bidding services, and condition reports are free services, and we are not responsible to you for any error, omission, or failure of these services.

(e) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(f) If, despite the terms in paragraphs F(a)–(e) or E(2)–(3) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## G. OTHER TERMS

### 1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained herein, we can cancel a sale of a lot if (i) any of your warranties in paragraph E(4) are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2. RECORDINGS

We may videotape and/or audio record proceedings at any auction. We will keep any personal information confidential, except to the extent that disclosure is required by law. If you do not want to be videotaped, you may decide to make a telephone or written bid or bid online instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3. COPYRIGHT

We own the copyright in all images, illustrations, and written material produced by or for us relating to a lot, including the contents of our catalogues, unless otherwise noted therein. You cannot use them without our prior written permission. We make no representation and offer no guarantee that the buyer of a lot will gain any copyright or other reproduction rights.

### 4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is invalid, illegal, or impossible to enforce, that part of the agreement will be treated as being deleted, and the rest of this agreement will not be affected.

### 5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6. PERSONAL INFORMATION

We will hold and process your personal information in line with our privacy policy at [www.hindmanauctions.com](http://www.hindmanauctions.com).

## 7. WAIVER

No failure or delay to exercise any right or remedy contained herein shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 8. LAW AND DISPUTES

This agreement, and any noncontractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of Illinois. You and we agree to try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in Illinois. If the dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be Illinois, and the arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## H. GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of (a) the work of a particular artist, author, or manufacturer, if the lot is described in the Heading as the work of that artist, author, or manufacturer; (b) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture; (c) a work of a particular origin or source, if the lot is described in the Heading as being of that origin or source; or (d) in the case of gems, a work that is made of a particular material, if the lot is described in the Heading as being made of that material.

**buyer's premium:** the charge the buyer pays us along with the hammer price.

**catalogue description:** the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

**due date:** has the meaning given to it in paragraph D(3)(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range, and high estimate means the higher figure. The mid estimate is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a lot.

**Heading:** has the meaning given to it in paragraph E(2).

**limited authenticity warranty:** the guarantee we give in paragraph E(2) that a lot is **authentic**.

**other damages:** any special, consequential, incidental, or indirect damages of any kind or any damages that fall within the meaning of "special," "incidental," or "consequential" under local law.

**purchase price:** has the meaning given to it in paragraph D(3)(a).

**provenance:** the ownership history of a lot.

**qualified:** has the meaning given to it in paragraph E(2), subject to the following terms:

(a) "Cast from a model by" means, in our opinion, a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

(b) "Attributed to" means, in our opinion, a work probably by the artist.

(c) "In the style of" means, in our opinion, a work of the period of the artist and closely related to his style.

(d) "Ascribed to" means, in our opinion, a work traditionally regarded as by the artist.

(e) "In the manner of" means, in our opinion, a later imitation of the period, of the style, or of the artist's work.

(f) "After" means, in our opinion, a copy or after-cast of a work of the artist.

**reserve:** the confidential amount below which we will not sell a lot.

**saleroom notice:** a written notice posted next to the lot in the saleroom and on [www.hindmanauctions.com](http://www.hindmanauctions.com), which is also read to prospective telephone bidders and provided to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale or before a particular lot is auctioned.

**UPPERCASE type:** type having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

Update 1/1/22





SELECTED HIGHLIGHTS FROM THE CIVIL WAR  
AND AMERICAN MILITARIA COLLECTION OF  
BRUCE B. HERMANN, JUNE 22, 2022

## HINDMAN | Upcoming Auction Schedule

**SALE 1039**  
**SPORTS MEMORABILIA**  
JUNE 6-7 | CHICAGO | ONLINE

**SALE 1052**  
**FRONTIER FIREARMS FROM THE LIFETIME  
COLLECTION OF LARRY NESS**  
JUNE 8 | CINCINNATI | LIVE + ONLINE

**SALE 1053**  
**NATIVE AMERICAN ART: THE LIFETIME  
COLLECTION OF FORREST FENN, PART I**  
JUNE 9 | CINCINNATI | LIVE + ONLINE

**SALE 1040**  
**FINE ART & DESIGN SELECTIONS**  
JUNE 10 | CHICAGO | ONLINE

**SALE 1042**  
**NATIVE AMERICAN ART**  
JUNE 20 | CINCINNATI | TIMED ONLINE

**SALE 1046**  
**AMERICAN HISTORICAL EPHEMERA  
& PHOTOGRAPHY**  
FEATURING THE CIVIL WAR AND AMERICAN  
MILITARIA COLLECTION OF BRUCE B. HERMANN  
JUNE 21-22 | CINCINNATI | LIVE + ONLINE

**SALE 1045**  
**ASIAN WORKS OF ART**  
JUNE 23 | CHICAGO | ONLINE

**SALE 1044**  
**PROPERTY FROM AN ELEGANT  
TEXAS LADY**  
JUNE 24 | CHICAGO | LIVE + ONLINE

**SALE 1047**  
**AMERICAN HISTORICAL  
EPHEMERA AND PHOTOGRAPHY**  
**TIMED ONLINE**  
JUNE 28 | CHICAGO | TIMED ONLINE

**SALE 1048**  
**ESSENTIAL JEWELRY**  
JUNE 29 | CHICAGO | ONLINE

**SALE 1061**  
**ARMS & ARMOR**  
JULY 6 | CINCINNATI | TIMED ONLINE

**SALE 1117**  
**FINE ART COLLECTIONS**  
JULY 7 | CHICAGO | ONLINE

**SALE 1043**  
**NATIVE AMERICAN JEWELRY**  
JULY 12 | CINCINNATI | ONLINE

**SALE 1003**  
**ETHNOGRAPHIC & TRIBAL ART**  
JULY 13 | CHICAGO | ONLINE

**SALE 1119**  
**PALM BEACH COLLECTIONS**  
JULY 14 | PALM BEACH | LIVE + ONLINE

**SALE 1127**  
**PALM BEACH COLLECTIONS**  
JULY 15 | PALM BEACH | TIMED ONLINE

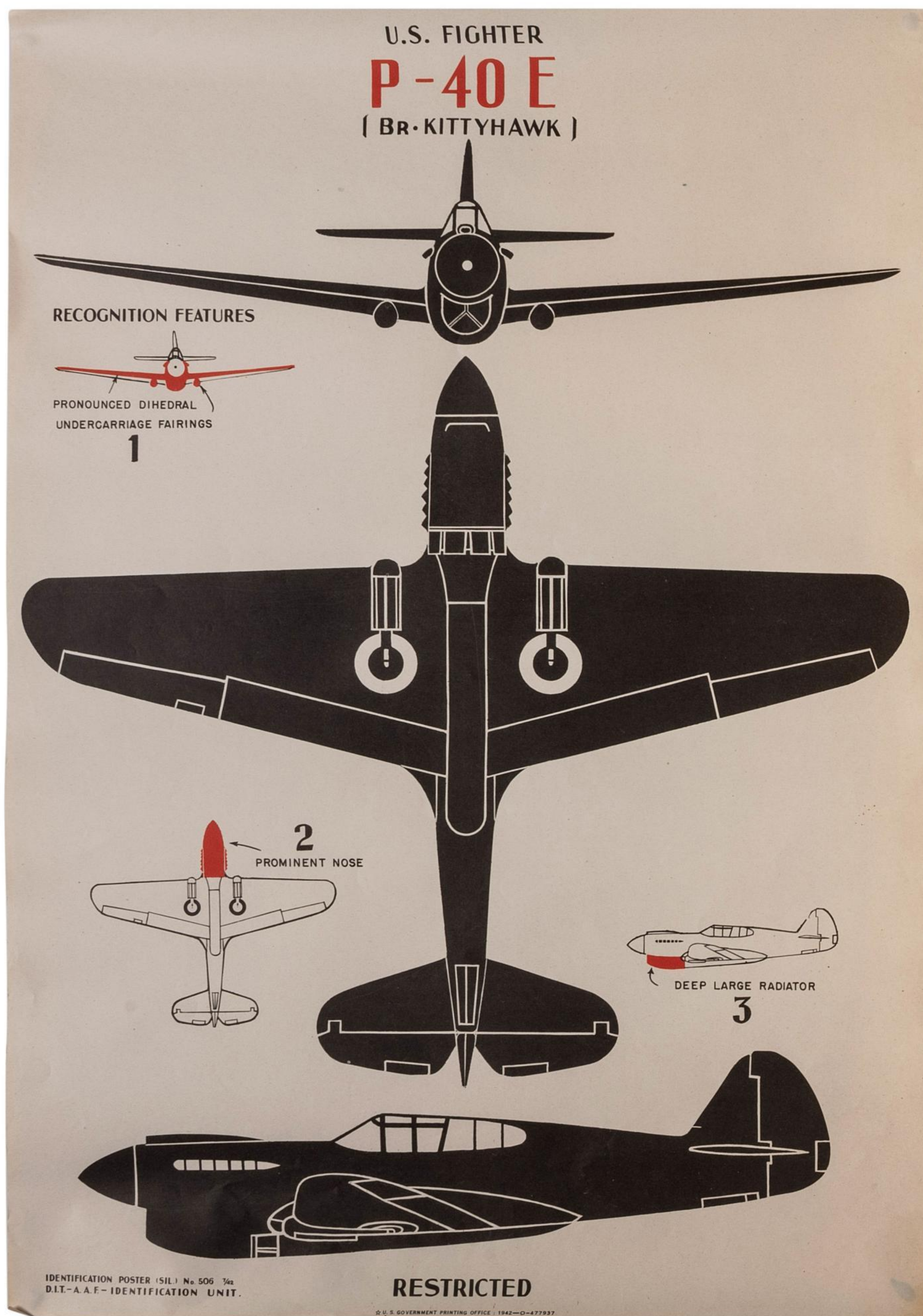
**SALE 1062**  
**EUROPEAN FURNITURE & DECORATIVE ARTS**  
JULY 19-20 | CHICAGO | LIVE + ONLINE

**SALE 1064**  
**EUROPEAN FURNITURE & DECORATIVE ARTS**  
JULY 21 | CHICAGO | ONLINE

**SALE 1065**  
**SUMMER FINE JEWELRY & WATCHES**  
JULY 27 | CHICAGO | ONLINE

**SALE 1051**  
**COOL FOR THE SUMMER**  
JULY 28 | CHICAGO | LIVE + ONLINE





# American Historical Ephemera & Photography

JUNE 17-28, 2022 | TIMED ONLINE AUCTION

## KATIE HORSTMAN

Senior Specialist, American Historical  
Ephemera and Photography  
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World War II silhouettes of fighter planes  
used for identification. (1 of 9)

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